

ART AND MUSIC

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# MUSICAL AMERICA

REFERENCE

Also

NOVEMBER

15,

1954



LICIA ALBANESE

# "A Special Round of Applause"

MILES KASTENDIECK, NEW YORK JOURNAL-AMERICAN, OCT. 16, 1954

For

# WALTER CASSEL

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## Gala Program Opens Metropolitan

**A**N HABITUÉ of the Metropolitan was a stranger in his own house on opening night, Nov. 8. Television had taken over—television and the most brilliant society audience seen in the opera house in many years.

There were cameras everywhere—in the orchestra pit, on the stage, in the boxes, in the lobbies and in the lounge. There were floodlights, spotlights and flash bulbs, and miles of electric cables round about. It was an international audience and there was the babble of many tongues. There were Indian gentlemen wearing turbans and their ladies wearing saris. There were bemonocled men with impressive foreign decorations, and chic continental women in the latest Paris creations. There was no end of celebrities of every description.

There was also a stage performance. It was not an occasion calling for profound critical examination, and I shall not attempt one. I do want to record one remarkable fact about it, though, and that is that it withstood the billion-candlepower competition from the other side of the footlights better than many an opening-night performance in the past where considerably less audience heat was generated.

This was due, of course, to the

virtually all-star casts that succeeded each other in dazzling array in excerpts from "Pagliacci", "La Bohème", "The Barber of Seville", and "Aida". What audience could possibly out-shine an "Aida" in which Zinka Milanov, Blanche Thebom, Mario Del Monaco, Leonard Warren, Jerome Hines and Luben Vichey were the principals and Mia Slavenska was making her debut as prima ballerina? Or a "Barber" that offered the combined talents of Roberta Peters, Jean Madeira, Robert Merrill, Cesare Valletti and Fernando Corena?

The potpourri began with the Prologue from "Pagliacci", brilliantly sung by Leonard Warren in evening dress (with blue linen instead of white in deference to the TV lense). Then came the first act of "La Bohème", with Victoria de los Angeles and Richard Tucker in the leading roles and Frank Guarrera, Clifford Harvuot, Norman Scott and Lawrence Davidson in the supporting ones. Thereafter the second act of "The Barber" and the first scene of Act I and the entire second act of "Aida". Alberto Erede conducted everything except "Aida", which was under the baton of Fausto Cleva.

All of the singers were appearing in roles in which they have

been outstandingly successful here. Almost without exception, each was at the top of his or her vocal form. And Rudolf Bing was putting his best food forward with three of the most scintillating productions of his tenure at the theater. To see and hear highlights of all three at a single sitting undoubtedly was a great treat to a large number of the audience (that there were many among them who never had heard the operas before was made evident by bursts of ill-timed applause). And of course it was a particular treat for thousands over the country watching the proceedings in theaters via TV.

In fact, the whole program obviously was planned for the TV audience, and there has been considerable bitterness in some quarters because the opera management had "descended to a variety show" to attract the public. It has been called "disgusting" and "commercial". If there is anything disgusting about this spectacular break with precedent, it is not that the Metropolitan management did it, but the fact that financial support for institutions like the Metropolitan Opera is so precarious in this country that it is necessary for them to resort to such expedients. That is the price we pay for forcing an internationally famous

opera company to get its money anywhere it can find it.

—RONALD EYER

### As Seen on Television

**T**HROUGH the miracle of television audiences in 32 theaters across the land were able to share in the glamorous opening night of the Metropolitan Opera on Nov. 8. Total attendance, gross receipts, and net profit to the opera company are figures not available as this is written, but many of the theaters reported capacity or large houses, and the audience reaction in the theater I attended was definitely enthusiastic—it had what amounted to first-row seats for a superbly sung performance.

Three previous openings have been televised, with somewhat crude results, for home consumption—in 1948 ("Otello"), 1949 ("Der Rosenkavalier"), and 1950 ("Don Carlo")—and in 1952 a mid-season performance of "Carmen" was televised over a closed circuit, as this opening was, in a moderately successful experiment. As with "Carmen," Theater Network Television, Inc., was in charge of the elaborate engineering project, which had been in preparation many months and which involved

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## Brilliant Debuts Mark Chicago Inaugural

By RONALD EYER

### Chicago

**C**HICAGO rejoined the ranks of the world's great operatic centers on Nov. 1 in the Civic Opera House, when the recently formed Lyric Theater began its first season with a performance of "Norma". As if to signalize the event in a spectacular way, a bright new star entered our musical firmament in the person of Maria Meneghini Callas, who made her American debut in the title role.

Bellini's masterpiece was a brash offering for a new company on opening night. Lacking the spectacle of an "Aida", the well-loved tunes of a "Bohème", the ballet of a "Gioconda", or the festive spirit of a "Meistersinger", it is essentially a "musical" opera in the classic genre.

More than that, it is a singer's opera. Still more, it is a female-singer's opera.

Yet the young company almost literally brought the house down around its ears with shouted applause at every likely opportunity, and a few unlikely ones.

Norma, the Celtic Medea, is a role quite as demanding in tech-

nique and physical stamina as Isolde, and it has challenged the prowess of some of the world's greatest sopranos, including Jenny Lind, Maria Malibran, Rosa Pon-

**This review of the Chicago opening was written by Mr. Eyer as guest critic for the Chicago DAILY NEWS.**

selle, and Chicago's own Rosa Raisa.

Together with her co-priestess and rival, Adalgisa, she carries virtually the whole burden of the opera.

Beginning with the famous "Casta diva", with its long-spun vocal line and five high Cs, the vocal demand is relentless and gets no easier as things move along.

Immediately it was clear that

Maria Meneghini Callas—American-born girl who long since conquered Milan's La Scala but, until now, known to her own countrymen only on recordings—is one of the great dramatic coloraturas of our generation.

The voice is excitingly big, vividly colored and meticulously schooled.

She molds a line as deftly as she tosses off cruelly difficult ornamentations in the highest register. And she brings to everything a passion, a profile of character and a youthful beauty that are rare in our lyric theater.

It is possible to find flaws in Miss Callas's technique—an occasional spread tone in high fortissimo; a troublesome tremolo in pianissimo. But the net effect is what counts, and that is grand opera singing in the grandest manner.

Another surprise, in an evening full of surprises, was the Adalgisa of Giulietta Simionato. The mu-

sical requirements of the role are second only to those of the name part itself, and many a Norma has begun as an Adalgisa. Miss Simionato undoubtedly will be such a one.

In the great duets with Norma, such as the "Sola furtiva" and the "Mira, o Norma", in the duet with Pollione and in the trio, she produced tones of heroic proportions and soaring purity that set her down as a dramatic soprano of tremendous potentialities.

A more nearly ideal combination than Callas and Simionato in this memorable music can scarcely be imagined.

Nicola Rossi-Lemeni provided a meaty characterization of the high priest, Oroveso, and sang increasingly well as the evening went on.

In the rather oblique part of the Roman proconsul, Mirto Picchi was adequate, but he shied away from the high notes and did

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Exclusive Musical America Photo



Curtain call after the performance of "Norma" in Chicago. From the left, Nicola Rossi-Lemeni (Oroveso); Giulietta Simionato (Adalgisa); William Wymetal, stage director; Nicola Rescigno, conductor; Maria Callas (Norma), and Mirto Picchi (Pollione)



# MUSICAL AMERICA

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## Spotlight on Chicago

AMERICA'S second city has not had a resident opera company since 1946, and two earnest young Chicagoans have set about rectifying this incongruous, and rather shameful, situation. They are Carol Fox and Lawrence V. Kelly, general manager and managing director, respectively, of the Lyric Theater of Chicago, which made its eagerly awaited debut in the Civic Opera House on Nov. 1.

If respect for musical values, intelligent and imaginative casting and forward-seeking ideas of repertoire have any meaning, the success of this venture on artistic grounds is already assured.

*The new company not only set itself an example, with the opening production of "Norma", which it will have to work hard to live up to, but it threw down the gauntlet to almost any contemporary company one might mention.*

With the American-born star of La Scala, Maria Meneghini Callas, Giulietta Simionato, Nicola Rossi-Lemeni and Mirto Picchi, it gave an electrifying performance of this formidable work, the like of which, for sheer lyric and dramatic potency, has not been heard in this country in many years.

But it was not the stars alone who turned the trick. The ensemble also was very good. So were the newly organized orchestra and the newly organized chorus. And the staging, with substantial, beautifully rendered sets inherited

from the old Civic Opera Company, was both dignified and moving.

This year, with the exception of Giannini's "The Taming of the Shrew", the repertoire remains on the "safe" side, with sure-fire staples from the Italian cupboard.

*"But," says Lawrence Kelly, "if that were all we aspire to, I would go back to the real-estate business. I love music too much to be satisfied with that familiar old routine."*

Next season—which will be expanded to five weeks plus a contemplated two-week tour—there will be some German opera, probably Strauss, and a novelty or two which the team of Fox and Kelly are not divulging at present.

Chicagoans are responding admirably to this effort to give them back their proper place in the operatic spotlight. The first-night audience (virtually capacity) was the most brilliant and enthusiastic veteran observers had seen in fifteen years. Thus far, however, the sustaining fund of \$250,000 has not been fully subscribed. This is the weak spot that the sponsors are going to bolster as soon as the current three-week season is over.

*If the people of Chicago recognize the solid value of the thing that has been set before them, that sum will be got together quickly.*

Both they and America desperately need the Chicago Lyric Theater.

## Permanent or Transient Trend?

OPERA and motion pictures have long maintained a cautious relationship—from 1915, when Geraldine Farrar impersonated Carmen for the silent screen, to our own day, which has seen many routine Italian productions and such a lavish one as the English version of "The Tales of Hoffmann". This fall three major opera films are being shown concurrently in New York, giving rise to the thought that more producers are beginning to believe such pictures are profitable, that the public desires them, and that this combination of the two art forms might soon become more regular entertainment for the average theatergoer.

The three films are Michael Myerberg's puppet version of "Hansel and Gretel"; a large-

scale Italian production of "Aida", presented in this country by S. Hurok; and "Carmen Jones", Otto Preminger's film version of the Bizet opera as Americanized for Broadway consumption by Oscar Hammerstein 2nd.

The merits of these films will be discussed in the next issue of MUSICAL AMERICA, but whatever they are, it is possible that all this activity should leave in its wake a greater interest in opera in a larger section of the mass public. Granted that the films could give false ideas about operas from a musical point of view, they could be the means of creating in the people a demand for more stage companies, of making opera a part of everyday culture as it now is in Germany, Italy, and—according to report—Russia.

## On The Front Cover



LICIA ALBANESE

THE Violetta pictured on the cover is one that operagoers in New York, San Francisco and other parts of the country will recognize without difficulty. It is also the role in which Licia Albanese will make her second appearance at the Metropolitan Opera this season, in the initial performance of "La Traviata" on Nov. 20. (Prior to that she will sing in "Madame Butterfly," on the first Saturday night of the season.)

Miss Albanese made her debut at the Metropolitan in 1940, singing Cio-Cio-San, the role that launched her opera career in Milan in a

debut that was as successful as it was unexpected. On that occasion she was called upon, without notice to substitute for a reigning soprano at La Scala who was unable to appear at the last moment. However, Miss Albanese later turned down an invitation to audition at the Milan opera house on the ground that she was not ready. She did enter a contest sponsored by the Italian government and, winning first place, was booked for a formal debut at the Royal Opera in Parma and performances throughout Italy. Debuts in Paris and London followed. Her popularity in Italy was such that she was chosen to sing at the Royal Palace for King Victor Emmanuel III. She is also one of the very few women to have sung at the Vatican, having inaugurated the Vatican radio station, with Beniamino Gigli, following which she was decorated by Pope Pius XI. In 1946 she realized a lifetime ambition to sing under the baton of Arturo Toscanini, when she was engaged for the role of Mimi in his broadcasts of "La Bohème", commemorating the golden anniversary of the opera's premiere. This performance has since been issued on disks by RCA Victor. (Photograph by Sedge LeBlanc, New York, N. Y.)



# 95th Music Festival

*Annual event maintains performance standards, stresses known works*

By JOHN F. KYES

THE 95th Worcester Music Festival, bringing six concerts in Memorial Auditorium from Oct. 18 to 23, made advances chorally and in the matter of soloists, and maintained a high standard of orchestral performance, while continuing to veer sharply toward familiar compositions.

Eugene Ormandy conducted the Philadelphia Orchestra in five evening concerts, drawing from his players virtuosity that showed little damage from their season's delayed start. One week before the first festival concert, the orchestra had not yet begun rehearsals, because of a strike, but Worcester heard the same sumptuous tones and skilled handling of details as in the previous ten years.

William R. Smith, Mr. Ormandy's assistant, conducted the Saturday morning concert for young people before an audience of 4,000, which overflowed into the adjacent Playhouse. He also played the complex piano score for the Dello Joio choral work on Monday.

## Chorus Director Hailed

T. Charles Lee, in his second season as music director of the festival and conductor of the chorus, directed the singers in their Monday and Saturday appearances. He was hailed with scarcely less acclaim when Mr. Ormandy brought him onstage Wednesday and Thursday as part of the tribute to the chorus' work in two scores not heard here before.

Monday's "Music You Asked For" had as orchestral works the Overture to Rossini's "La Gazza Ladra", the Liszt "Hungarian Rhapsody" No. 2, and a suite arranged from Offenbach's "Gaité Parisienne". The chorus sang "Hail, bright abode", from "Tannhäuser", with orchestra, and Norman Dello Joio's "A Jubilant Song", with piano accompaniment. The last-named score is difficult but rewarding, both to the singers and the audience. It was sung, in the main, with a fine sense of freedom. Mrs. Charles Hickman, Worcester soprano, had a pleasing solo in it.

Lillian Miskavich, local contralto now studying in New York, who was heard last year at the Saturday morning concert, drew the largest audience of the week, on Monday, and gave listeners a thrill second to none in the Festival. In arias and songs, she displayed rich tone,



Enell

Above: Blanche Thebom. Right: Carroll Glenn, Eugene Ormandy, and Eugene List

clear enunciation, control of technical details, and ability to transmit the emotional content of music.

Her operatic group included "Stride la vampa", from "Il Trovatore", "Mon cœur s'ouvre à ta voix", from "Samson and Delilah", and the "Seguidilla" from "Carmen". Her later group of familiar songs, also with orchestra, was made up of "Danny Boy", "Comin' Through the Rye", "None but the Lonely Heart", and "Songs My Mother Taught Me".

Wednesday's "Encore Night" brought attractive orchestral tidbits—Harl McDonald's Overture, "1941", and Richard Strauss's "Till Eulenspiegel". The chorus and orchestra contributed a first festival hearing of Schubert's Mass in G major. Under Mr. Ormandy's direction, the melodious and comparatively straightforward music was given a well-shaded interpretation. Marjorie Prescott, soprano, and Russell Fuller, tenor, both local singers, and Blair Benner, of Boston, baritone, did good work as soloists.

Carroll Glenn played the Bruch Violin Concerto in G minor, and Eugene List the Liszt Piano Concerto in E flat major. The orchestra left the stage at about its usual time, and after a second intermission, Miss Glenn and Mr. List returned to hold the promised "encore" session. This included for the violin "Hejre Kati" by Hubay, "Brazilian Dance" by Triggs, and for the piano, Gruenfeld's arrange-



Worcester Telegram-Gazette

ment of the "Fledermaus" Waltzes and Liszt's "Hungarian Rhapsody" No. 6. Finally, the duo played the last movement, Presto, from Haydn's Double Concerto for violin and piano. Judging by the applause, the two soloists pleased their audiences immensely.

Thursday's program, labeled "Warfield Returns" (the baritone had sung here with much success in 1952), held to a high level of content during most of the evening. The orchestra opened with the noble and sonorous transcription for orchestra by Mr. Ormandy of the Bach Toccata and Fugue in D minor. Its treatment of the Prokofiev "Classical Symphony" was deft. The final Enesco "Roumanian Rhapsody" No. 1 was animatedly performed.

## Strauss Choral Work

The Festival Chorus did a superb piece of work in the first Festival performance of Richard Strauss's "Wanderers Sturmlied". Though some found the higher voices harsh, from where I sat the blending was good and the power tremendous. Mr. Ormandy demanded and received a great deal, both from the orchestra and the chorus, in this somewhat rugged work, set to Goethe's poem, with its wealth of symbolism and references to Greek mythology.

Mr. Warfield was in fine voice, and did not spare himself in the search for clarity of enunciation, strong emphasis, and sincere char-

acterization. His three operatic excerpts included "Thy Glorious Deeds Inspired My Tongue", from Handel's "Samson"; "O vin, dissipe la tristesse", from Thomas' "Hamlet"; and "La calunnia" from "The Barber of Seville". In the latter, the slow transition from a whisper to a whirlwind was managed capably, both in the voice and the instruments. As an encore, the "Evening Star" from "Tannhäuser" was sung with lyric use of the soloist's upper range. His later group included two songs from "Porgy and Bess", and three encores.

Friday's "Artist's Night", with Blanche Thebom as the soloist, was a mixture of somewhat incongruous elements. The orchestra played both the best and the least consequential numbers heard thus far in the week, opening with the Overture to "Carmen", going on to the first serious symphony of the festival, Beethoven's Second, and winding up with Mr. Ormandy's poetic and thrilling exposition of Respighi's "Pines of Rome". The Beethoven was played at the request of Worcester planners, who felt its 53-year absence from festival programs was overlong. The Respighi drew from the audience outstanding responses.

Miss Thebom, gowned in stately Spanish style, which set off her beauty admirably, opened with the "Habanera" from "Carmen", with the assistance of an eighty-voice

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Worcester Telegram-Gazette

William Warfield meditates while waiting in the wings for his appearance

# St. Louis Symphony Launches 75th Anniversary Year

By CHARLES MENEES



St. Louis Post Dispatch

**T**HE St. Louis Symphony opened its 75th anniversary season on Oct. 23 and 24 with an all-orchestral pair of subscription concerts. These offered proof that the orchestra has improved over any season of the last ten years. There were perceptible gains in composite tone, alertness and precision.

It was apparent that Vladimir Golschmann and his players were alert to do a good job before the large Saturday night audience, which brought resounding salvos of applause as greetings for this special birthday. Mr. Golschmann, to begin his 24th consecutive season, programmed Morton Gould's "Anniversary Quadrille", written for the occasion and dedicated to this orchestra; Wagner's "Meistersinger" Prelude; Beethoven's Seventh Symphony; Gould's "Spirituals for String Choir and Orchestra"; and Respighi's "Pines of Rome".

In Mr. Gould's dedication "Quadrille", the various sections stood up to sound special greetings, all leading to a rousing ensemble climax. The conductor gave the Beethoven symphony a tightly controlled, yet free-moving reading, and in the Respighi finale left no tonal colorings unexposed. In all, it was an auspicious opening for both the nation's second oldest major symphony and for Mr. Golschmann, who holds seniority among the country's leading conductors in point of tenure.

The orchestra has eleven new members this year, including two new principals. They are 22-year-old Leslie Parnas, cello, and Robert D. Martenson, bassoon, from Stamford, Conn. Other newcomers are Esther Schnure, Vladimir Weisman, first violins; Lowell Bearden, second violin; Richard Parnas, Gertrude Buttery, viola; Jesse Miller, Charles Smith, double bass; David Politzer, clarinet; Boone F. Shaw, horn. Richard Parnas is the 24-year-old brother of the new first cellist. They are both St. Louisans and both studied at Curtis. Mr. Martenson has played with the Hartford and Connecticut Symphonies.

Harry Farbman is in his thirteenth year as assistant conductor and concertmaster, Joseph Pepper in his third as his assistant.

For its second subscription pair, Oct. 29 and 30, the orchestra presented Grant Johannesen, pianist, as soloist for the first time. Mr. Johannesen, playing the Beethoven C minor Concerto, was at his best in the Largo, performed with

restraint and deep reflection. Completing the program were Tchaikovsky's Fifth Symphony and the Scarlatti-Tommasini ballet suite, "The Good-Humored Ladies".

The orchestra on Oct. 31 presented a special concert, with Morton Gould as guest conductor. The program included Mr. Gould's "Concerto For Tap Dance". Both Danny Daniels, who originated the dancing role, and the Gould music scored a hit with a medium-sized audience.

The orchestra's third pair, Nov. 6 and 7, was highlighted by the first performance in these concerts in more than a dozen years of the Beethoven Triple Concerto. The soloists were Mr. Farbman; his wife, Edith Schiller, pianist; and Leslie Parnas.

**Vladimir Golschmann (center) looks on as Max Steindel (left), veteran cellist of the St. Louis Symphony, hands a piece of anniversary cake to Leslie Parnas, first cellist**

Opera opened both the Principia and Civic Music League series this year. For the former organization, on Oct. 29, Boris Goldovsky's Opera Theater gave a rollicking performance of "The Barber of Seville", with Mildred Miller singing a particularly engaging Rosina. There was a capacity audience. Civic Music also drew a large house when it presented the Charles L. Wagner company in "Madame Butterfly" on Nov. 2. Josephine Asaro, in the title role, and Norris Greer, as Pinkerton, headed a good cast.

## Cincinnati's Sixtieth Season

By MARY LEIGHTON

### Cincinnati

**T**HE Cincinnati Symphony opened its sixtieth season on Oct. 8, with Music Hall redecorated for its anniversary celebration. It seemed almost incredible that the old hall, in its first stem-to-stern renovation since it was built 75 years ago, could be made so beautiful, so much more cheerful and comfortable.

After two years' inspection it was decided the building was worth the half million cost for its redecoration, especially since its remarkable acoustics could scarcely be duplicated in a new structure. The newly-installed red velvet seats and matching carpeting blend with the Pompeian red on the ceiling and walls. New lighting has removed the former dinginess. Gold, white, browns, occasional gray, charcoal and black further enhance the coloring in the auditorium and foyer. A chief task of the planning was to renew the original classic beauty of the hall as it appeared when first opened for the May Festival of 1878, and when horse-cars plied Elm street.

Thor Johnson, entering upon his eighth year as the Cincinnati Symphony's conductor, offered innovation by new seating of the orchestra. He has placed the second violins with the first, brought cellos to the fore opposite the violins, moved double basses behind violas and cellos, and transferred the brass, percussion and woodwinds to the rear center and left of the stage.

Although the program opened with a vigorous account of Weber's "Euryanthe" Overture, it was noticeable that the orchestra was a trifle rusty after its summer vacation. But in the final three movements of the Brahms Fourth Symphony the ensemble was again in fine fettle. Sibelius' "Pohjola's Daughter" followed after intermission, and the concert closed with an enjoyable interpretation of Stravinsky's "Firebird" Suite.

Grant Johannesen made an exciting Cincinnati debut as soloist in the Prokofiev C major Piano Concerto, No. 3, in the symphony concerts of Oct. 15 and 16. He played with verve and vigor, brilliant technique, forceful rhythmic patterns, appealing tone-shading, and sound musicianship. Mr. Johnson and the orchestra co-operated with assurance, making the performance of the Prokofiev sufficiently commanding to win Mr. Johannesen an ovation. Mr. Johnson conducted his own edition of Handel's "Royal Fireworks Music" to open the program. His arrangement has more solo writing than Harty's version, and not so much massive sonority. Schubert's Symphony No. 7, in C major, was given a generally fine interpretation, marred only by too fast tempos at the outset of each of the last three movements, which righted themselves as the musical continuity progressed.

Raya Garbousova played the Haydn Concerto in D major for cello and orchestra and the major

solo part in Strauss's "Don Quixote" in the concerts of Oct. 22 and 23. She is a sterling artist, whose rich tone, infinite variety of phrase colorings and sincere musicianship were highly impressive. Erik Kahson, first-stand viola, and Sigmund Effron, first-stand violin, joined her in solo assignments and played with persuasive musical insight. The Strauss was conducted by Mr. Johnson with brilliant virility. Barber's "Sonnets", a charming, rather debonair set of pieces was played exceptionally well by the orchestra.

Roberta Peters was soloist on Oct. 29 and 30. In her solo with the orchestra, Mozart's "Mia speranza adorata", K. V. 416, Bellini's "Ah! non credea mirarti" and "Ah! Non giunge" from "La Sonnambula", Verdi's "Caro nome" from "Rigoletto", Delibes's "Où va la Hindoue" from "Lakme", and encores, Miss Peters gave a delightful exhibition of her vocal attainments. Orchestral numbers were Verdi's Overture to "Sicilian Vespers" and Liszt's "Les Préludes", with Ginastera's "Concert Variations for Orchestra" in its first local hearing. The latter, work, in some respects, proved to be the most interesting music on the program.

### Debut Recitalists

Eileen Farrell, who has had a generous share of triumphs in Music Hall, gave a debut recital on Oct. 15 at Taft Auditorium, as the first of the season's Artist Series. She demonstrated perfect command of intonation and tonal understanding of each work, and a sumptuous voice that for control and volume seems almost unmatched today. George Troville was at the piano.

Gary Graffman gave his Cincinnati debut recital on Oct. 28 at the opening concert of the Matinee Musicale Club's series in the Hotel Netherland Plaza's Pavillon Caprice (a temporary change from the usual Hall of Mirrors). His exceptional pianism encompassed sound musicianship, exquisite tone coloration, and architectural logic. Mr. Graffman was very satisfying to listen to, because he was such an understanding interpreter, with technical artistry that is not used for mere display.

### Miami Opera Guild Schedules Season

MIAMI.—The Opera Guild of Greater Miami, Arturo di Filippi, director, will offer six performances this season, three each of "The Barber of Seville" (Jan. 29, 31, Feb. 2) and "Lucia di Lammermoor" (Feb. 19, 24, 26). Metropolitan Opera artists will be among the singers in the casts. Engaged for the Rossini opera are Graciela Rivera, Eugene Conley, Robert Merrill, Emile Renan, and Nicola Moscona. In "Lucia" will be Dolores Wilson, Ferruccio Tagliavini, and Frank Guarrera. Emerson Buckley will conduct all performances, which are given in Dade County Auditorium and the Miami Beach Auditorium.

The University of Miami Workshop, in collaboration with the Junior Opera Guild, will present "The Barber of Seville" in English on April 22 at the National Federation of Music Clubs biennial convention in Miami.



# New York City Ballet "Nutcracker" Opens for Extended Engagement

ONE would have to be a veritable Scrooge not to be enchanted by the New York City Ballet's full-length production of "The Nutcracker" with choreography by George Balanchine, which opened a protracted run at the New York City Center on Nov. 3.

When the work was first created, last season, it captivated the public (young and old) immediately. Since then it has been given many times both in New York and on the West Coast, so that the company is completely at home in it and the intricate transformation scenes are amazingly smooth. The first act seems less choreographically static now than it did at first; and Balanchine's genius for handling figures on the stage in any situation is more apparent than ever.

Every one of the forty children in this huge cast behaved like an artist, a notable tribute to the American Ballet School which trained them. Horace Armistead's atmospheric scenery and Karin's brilliant costumes were enhanced once again by Jean Rosenthal's uncannily evocative lighting and production. And Leon Barzin and the orchestra played

Tchaikovsky's score in lively fashion.

Warm, radiant, and ever musical, Diana Adams performed the role of the Sugar Plum Fairy in Act II. She was perfect in the opening pas de deux, and almost perfect in her variations. She could not have asked for a more gallant and helpful partner than Andre Eglevsky, who defied the law of gravity as usual in his leaps and was as dazzling as ever in his batterie. In the divertissement, leading soloists were Vida Brown and Herbert Bliss; Francisco Moncion; George Li, Janice Mitoff, and Gloria Vauges; Robert Barnett; Patricia Wilde; Edward Bigelow; and Tan-aquil LeClercq. All of them danced brilliantly. Some of the most distinguished dancing of the evening was that of Miss LeClercq in the Waltz of the Flowers. As the Dew-drop, she had the formal perfection of a cut diamond. Patricia Wilde was also a delicious Marzipan Shepherdess.

Alberta Grant, as little Mary, was charming; Susan Kaufman was wonderfully pert and obstreperous as Fritz; and Rusty Nickel, in the role of The Nutcracker, Herr



Frederick Melton

Scene from Herr Drosselmeyer's Christmas Party, in Act I of the New York City Ballet production of "The Nutcracker"

Drosselmeyer's nephew, displayed an artistry astounding in a child. Especially fine was the miming in Act II. William Dollar was amusingly puttery (and slightly sinister) as the good-natured but peculiar Herr Drosselmeyer; and Walter Georgov and Irene Larsson were convincing as Dr. and Frau Silberhaus. Roy Tobias was again strikingly brilliant in his solo as the Toy Soldier, and Edward Bigelow was an irresistibly ludicrous

Mouse King. The Waltz of the Snowflakes in Act I was as beautifully danced as the Flower Waltz in Act II.

Later in the season, leading roles will be taken by other soloists of the company, and the forty children will be replaced by forty others. No one, with Christmas almost at hand, can afford to miss "The Nutcracker".

—ROBERT SABIN

THE Ballets Espagnols Teresa and Luisillo, which opened a four-week engagement at the Mark Hellinger Theater on Oct. 31, is one of the most versatile and artistically sensitive Spanish companies that has appeared in New York in many years. Luisillo himself is a superb artist, adept in ballet as well as in purely Spanish idioms. His lithe body and dagger-like feet maintain an unfailing intensity of line, brilliance of beats, and plasticity of phrase; and he is a gifted choreographer.

Classical Spanish dancing has much in common with ballet. Luisillo, without confining himself to the strictly classical style, has blended the idioms with rare imagination and inventiveness. The result is an evening of first-rate theater that includes a wide variety of styles and subjects: folk dances, dance dramas, elegant studies in pure form, songs, improvisations, and all of the other things that make Spanish dancing and music so pungent and so earthy.

Teresa, Luisillo's partner, is a dramatically forceful dancer. She does not have his elegance, line, and virtuosity, but she moves with superb vigor and definition. And all of the assisting artists of the company are good, most of them outstanding in their own right. It is interesting to note in passing that Teresa was born on Long Island and Luisillo in Mexico, although most of the company are native Spaniards. Needless to say, the spirit and style of the dancing is wholeheartedly Spanish.

Not the least of the charms of this unusual ensemble are its admirable musicians. Mario Vivo has a scintillant personality; she

## Teresa and Luisillo Troupe Bows

sings with a husky intensity that draws the audience across the footlights. Her solo, "La Galeona," brought a storm of cheers. The guitarist Angel Iglesias is a wizard who makes his instrument do quite impossible things; and his colleague José Romero is also excellent. The orchestra is conducted by Julian Hannel and Werner Torkanowsky. Nino de Almaden, flamenco singer, is a stalwart in the company.

It is impossible to single out all of the works on the program and all of the artists, but certain dances were especially original. "Fandangos Flamencos" was arresting. Mr. de Almaden sang a fandango (gypsy song), accompanied by Mr. Iglesias and Mr. Romero. Against this free and exciting musical background, Luisillo improvised on basic rhythms. The whole thing had the swing, the exhilaration of a good "jam session."

At the opposite end of the scale was "El Puerto" ("The Harbor"), a beautifully stylized and very balletic duet by Teresa and Luisillo. In plastique and choreographic economy this was a true gem, and Luisillo danced exquisitely in it. Deeply moving was "El Prisionero," a study of the anguish in a captive's heart. He hears his beloved singing outside his cell, and drags himself up to peer at her through the bars. At the close, his body hangs limply from one arm, the very symbol of inert grief. The two artists were again gripping in this little dance play.



Teresa and Luisillo, who head the Ballets Espagnols

Most ambitious of the works on the program was the "Luna De Sangre," based on the story of a young tribal chief who comes by moonlight to meet his beloved, the gypsy daughter of his deadly enemy. He is ambushed and killed; the girl curses her own people; his followers take his body away; and she is left alone in the night to howl out her savage grief. This was danced without music, and with a powerfully sustained mood of cumulative intensity. The narrator was Miguel Carmona, and the

dancers, Luisillo, Teresa, Pablo Canas, Alberto Mas, Antonio Cano, and Felix Rodriguez.

Delightfully humorous were the "Ronda Huertana," a scene of peasant jollity in Valencia; and "Mexico," a study of a Mexican village festival. In these the performers included besides those already mentioned Carmen Arcena, Amparo Bauset, Gloria Goma, Mercedes Molina, and Maria Roman. The final "Cafe Flamenco" was typical of the brilliant work of the whole company.

—ROBERT SABIN

### Robert H. Kuhlman Named To NCAC Midwest Post

National Concert and Artists Corporation has announced the appointment of Robert H. Kuhlman as Field Representative in charge of its Chicago Concert Division, effective Nov. 1. His territory will encompass Illinois, Indiana, Michigan, Minnesota, North Dakota, South Dakota and Wisconsin. Mr. Kuhlman has been active in the concert field since 1947, when he joined the field staff of Civic Concert Service, Inc., an affiliate of NCAC. In 1951 he was appointed Eastern Field Manager.

### Music Teachers Association To Meet in St. Louis

ST. LOUIS.—The Music Teachers National Association will hold its biennial national convention in this city from Feb. 13 through 16 next, with headquarters at the Hotel Jefferson. The organization, of which Barrett Stout, of Louisiana State University, is president, is in its 79th year. The American String Teachers Association will hold its national meeting at the same time.



# London Festival Ballet Begins First Tour of North America

**T**HE London Festival Ballet, which had launched its first American tour on Oct. 12 in Quebec, was seen at the Maple Leaf Gardens here during the following week, Oct. 18, 19, and 20. Before it ends its journeys on this continent, it will have appeared in 58 cities in a period of 21 weeks.

The organization was found in its Toronto engagement to be an artistic amalgam of beautifully balanced talents, and it responded especially well to the skilled conducting of Geoffrey Corbett in "La Esmeralda". His rhythmic feeling gave heightened vividness to the Pugni score for this melodrama. Tamara Toumanova, as guest artist, performed the title role in the ballet—its first North American presentation—with greater poise and ease than in her later role as the Sugar Plum Fairy in Act II of Tchaikovsky's "The Nutcracker". Credit must go to Mr. Corbett for holding this performance together, with sensitive co-operation from the excellent

corps de ballet of the company. The pleasantest surprise of the three evenings came in "Schehera-

zade", which was raised above its usual level by the fine *pas de deux* by the two Hungarian dancers, Nora Kovach and Istvan Robovsky. It was a pleasure to see good dancing in the ensemble scenes instead of the orgiastic scramble so often encountered.

"Alice in Wonderland" received its North American premiere here by this company. Its performance

was only moderately successful. Joseph Horowitz, composer, and Michael Charnley, choreographer, seemed not to have made up their minds whether the music was to be an impressionistic background or to suggest rhythmic patterns. There seemed to be equal doubt as to whether the dance was to be an exercise in eurhythmics or a capricious form of ballet. The result was too coy to be very entertaining.

One of the readiest pre-sold concerts in the recent history of Toronto was that by the Amsterdam Concertgebouw Orchestra at Massey Hall on Oct. 19. It was a rare experience here to find a long line waiting at the box office during the first half of the program, hopeful of obtaining canceled bookings.

The discipline and spirit of Edward Van Beinum's reading of Ravel's "Daphnis and Chloe" Suite revealed basic firmness and strength in many passages often underplayed in the search for "charm". It ranked equal in favor with Brahms' First Symphony. Henk Badings' dissonant Symphony No. 2 was less well liked, but the fine workmanship of the orchestra in getting full value from thematic material, and Mr. Van Beinum's skill in expressing its well-sustained scoring and unity, won admiration.

—COLIN SABISTON



Tamara Toumanova and Anton Dolin, appearing in "Giselle" with the London Festival Ballet

**T**HIS year's open-air opera season at the Roman Baths of Caracalla maintained, and even increased, the high attendance record. The production of "Rigoletto" conducted by Franco Ghione, with Gianni Poggi and Aldo Protti as the male leads, saw the emergence of a new and talented American soprano, Gianna d'Angelo, who studied with De Luca and Toti Dal Monte.

Miss D'Angelo, who had had only a handful of performances at the Rome Teatro Eliseo, was summoned to take over the role of Gilda at the last moment, when Fiorella Carmen-Forte was indisposed. She survived the test with honors. Her voice had crystalline purity, and astonishing facility in the upper register. Her stage presence was as yet immature, but she communicated easily with her audience of 8,000, which gave her a warm welcome.

Siena's eleventh "Settimana" deserves much more attention than it usually receives, this oversight being the result of its coinciding with the Venice International Festival. This year it presented little-known works by Tuscan musicians. In addition to Puccini's two-act "Le Villi", there were three other short operas, "Pigmaliione" and "Il Crescendo" by Cherubini, and Catalani's "oriental eclogue", "La Falce".

In "Pigmaliione", the festival brought to light another Cherubini masterpiece, the one-act comic opera delighting those members of the musical world fortunate enough to hear it. The work was written in 1809 at the request of Cherubini's friends, who had it performed anonymously at the Tuileries, in an effort to effect a reconciliation between Napoleon and the composer. The latter constantly offended the Emperor with his bluntness, and the monarch considered his music "noisy" and com-

## Rome, Siena and Venice Draw Throngs to Varied Music Events

By CYNTHIA JOLLY

pared him unfavorably with lesser contemporaries.

Both "Pigmaliione" and "Il Crescendo" (1810) were performed by the "Cadetti della Scala", a company of young artists under Scala patronage. They were conducted by Ennio Gerelli, and the staging was directed by Sandro Bolchi. Vito Frazzi and Giulio Confalonieri were, respectively, responsible for the modern editions.

The other two operas had Franco Capuana as conductor, with production by Enrico Frigerio, and choreography by Nives Poli. The singers included Marcella Pobbe, Clara Petrella, Aldo Bertocci and Gino Orlandini.

As the Accademia Chigiana and the Settimana are under the same management, they profited this year from the presence of the Scarlatti Orchestra, of Naples. This notable chamber ensemble submitted with good grace to being the "guinea pig" for Paul van Kempen's numerous conducting students, and individual players learned with a will the complex works of young composers in Mr. Frazzi's composition course, both at the Accademia. The Opera School was conducted this summer by Ines Maria Ferraris, who brought to it the experience gained in seven years with Toscanini at La Scala, where she sang many light soprano roles. Production was undertaken by Marcella Govoni, who with dynamic enthusiasm staged in six weeks or less "Il Matrimonio Segreto" by

Cimarosa, "Suor Angelica" by Puccini, and a host of smaller scenes. These included the first performance of a charming harlequinade by Salieri, originally intended as an intermezzo for an heroic opera.

The overcrowding of certain master classes at the Accademia Chigiana has resulted in part from a natural growth in the 23 years of this noted institution's existence, but also, one suspects, from the easily abused system of official recommendations. From 22 students in 1931, the attendance this year has grown to 350 of 35 nationalities. Until this year, though constantly battling with crushing inheritance taxes, the founder of the Accademia, Count Guido Chigi-Saracini, had succeeded in retaining complete independence for his pioneer, non-profit-making enterprise. It was inevitable that in time State financial assistance would have to ease the load. This new status has been achieved with much goodwill on all sides, and the Count is still the founder-patron of this unique center of research and study, in its incomparable surroundings reminiscent of the fourteenth century.

Those who gave programs at the Teatro dei Rinnovati, on festive evenings provided in honor of the Count by the Italian Radio and Television, included the Quintetto Chigiana; Ruggero Gerlin (harp-sichordist), Andres Segovia, Guido Agosti, Giorgio Favaretto, the Sakharoff dancers, Mr. van Kempen, the Siennese Madrigalists, and

certain selected students. The climax was the appearance of six trumpeters in Siennese medieval costume, who played the "Palo March" on posthorns, while Count Chigi, silver-haired and distinguished, stood modestly by to accept the fanfare. Happily, he is at last receiving the honors that have long been due him.

A different type of enterprise, "Musical Holidays", completed its second summer at the Venice Conservatory. The six-week summer school (which this year had eighty students from eight countries) is designed to provide not so much a systematic finishing course as general musical culture for young musicians. The general subject-matter embraces all of Italian music from the sixteenth century forward, and every teacher may select his or her special favorite. There are lessons in performance, too: Giovanni Martinelli, Mariano Stabile and Gilda della Rizza were all busy preparing singers for serenade concerts, and their courses attracted many listeners. Among instrumentalists, there were the Trio di Trieste, the Quintetto Boccherini, and Renato Fasano with his Virtuosi di Roma. Lecture-recitals and informal illustrated talks (in Italian) were given by noted composers, conductors, performers and musicologists in profusion. Galuppi's comic opera "Il Filosofo di Campagna", in a shortened version by Alessandro Piovesan, was performed in the courtyard of the conservatory, where a stage had been erected, with a cast that included Elena Rizzieri and Italo Tajo.

### New York City Government To Aid Stadium Concerts

New York City will spend \$21,000 to buy admission tickets to next summer's Stadium Concerts and will distribute them to students of the various colleges of the city.

# ASCAP AT FORTY

*Dedicated to protecting the  
rights of creative artists,  
the society has won many battles*

By QUAINANCE EATON



Drucker-Hilbert Co., Inc.

At ASCAP's fortieth anniversary party: Gene Buck, Otto Harbach, Deems Taylor, Stanley Adams

It seems incredible, in the light of its established position in the music profession, that ASCAP has not been with us forever and that it ever encountered any difficulties at all in its useful life. The society, which protects the performing rights of composers, authors and publishers under our copyright law, is celebrating its fortieth anniversary this year.

ASCAP seems so much a part of the contemporary scene that, like another invention, currently enjoying a Diamond Jubilee, we wonder how we ever did without it. As Thomas Edison's electric bulb shed light on a nation, so did this society brighten the corner where it was.

The illumination didn't come all at once, however, in a sudden sunrise burst. ASCAP's power was minuscule at first, a conviction burning only in the minds of a few dozen men.

To understand the respect paid to the society today, we must follow these men, and the others who came to realize the justice of their cause, through early struggle.

ASCAP never had to say: "There ought to be a law". There was a law, and upon it ASCAP's entire contention rested. Article One of our Constitution reads:

"Congress shall have power . . . to promote the Progress of Science and useful Arts by securing for limited Times to Authors and Inventors, the exclusive Right to their respective Writings and Discoveries".

The possibilities of our copyright law of 1909, based on this Article, went unrealized by musicians for several years. Then in 1913, a publisher who knew the European scene, decided to transplant a desirable idea. In France, a performing rights society, known by the initials of its name, SACEM, had been flourishing since 1871. The European concept that crea-

tive citizens are national assets seemed a good one to George Maxwell, head of the American branch in New York of the Italian publishing firm, G. Ricordi and Co.

He sought the advice of counsel. His attorney, Nathan Burkan, assured him that our copyright law granted public performing rights.

One night at the Lambs Club, then as now the sanctorum of actors and writers, Burkan approached Raymond Hubbell, writer with John Golden of the song hit, "Poor Butterfly". Maxwell asked Hubbell to dinner at Luchow's.

## How ASCAP Got Its Name

Raymond Hubbell, only living founder, tells the story. George Maxwell, first president, suggested American Society of Composers, Authors\* and Publishers. The writer-members pointed out that in this country it was customary to use the author's name first on a song (i.e., "Til the Clouds Roll By, by P. G. Wodehouse and Jerome Kern).

"But think what a good cable address the initials would make the other way around!" countered Maxwell.

He won the argument. ASCAP it was, instead of ASACP.

\*See box on page 16 for definition of "writer", "author".

George Maxwell was the third at table. Eventually the conversation turned on a performing rights society, and Hubbell, once he learned that such a thing was possible under the copyright law, began his long service to the group that was to be known as the American Society of Composers, Authors and Publishers. His first assignment was to dash to Willow Grove Park, Philadelphia, where Victor Herbert was conducting. Hubbell reported that that genial gentleman caught

fire at the idea and immediately began to spread the good word.

In the meantime, the writers at the Lambs were alerted, and a dinner was arranged at Luchow's for an October night by Glen MacDonough, who wrote many of Herbert's librettos. Covers were set for 35. Hubbell and MacDonough waited. Herbert was the first to show up, vivacious as always. Then Maxwell, Burkan and Gustave Kerker, composer of "The Belle of New York". Then Silvio Hein, composer of the "Maurice Tango" and many songs. Then Louis A. Hirsch, composer of many successful musical comedies. Finally, Jay Witmark, of the publishing firm, M. Witmark.

The nine who eventually sat down to dinner became famous as the founding fathers. Of them only Hubbell survives. They were soon joined by such stalwarts as John Golden, the beloved theatrical producer and writer of lyrics who became the first treasurer; the composers Irving Berlin and Jerome Kern, and Gene Buck, lyric writer of hit songs in the Ziegfeld Follies, later to be the society's St. George, fighting a legislative battle all over the country with the dragons of prejudice and selfishness and ignorance.

If sainthood were to be conferred in the society, the brightest halo would probably be reserved for Victor Herbert, who made ASCAP's cause his own from the very beginning. In his person, he exemplified the best of both worlds represented in the society by the popular and the so-called "standard". Whatever the esthetic or artistic divisions between them these two elements of music-making have clasped hands firmly under the banner bearing the slogan: "The laborer is worthy of his hire". Because Herbert was esteemed in show business for his operettas, and equally at home in

the purloins of opera and the concert hall, he was acceptable wherever music was made and heard.

In early February, 1914, after almost daily gatherings of a nucleus of enthusiasts, Maxwell called a meeting at Claridge's Hotel and the first articles of the association were presented and voted on. By this time, twenty-two publishers and 170 writers were in the fold, thus becoming charter members. Maxwell was made president; Herbert, vice-president; Golden, treasurer, and MacDonough, secretary — a real "writing secretary", commented Hubbell. Golden is said to have related that he stepped out for a moment to wash his hands and was elected while absent. Whatever the truth of the story, he was not only an able handler of the exchequer but a sparkplug in the initial organization. It was he who hired the first general manager, John Loeffler, who in turn was deputed to license all the New York cafes where members' music was being performed. Luchow's, of course, was the first target. Loeffler could hardly miss, for August Luchow's attorney was Burkan and Herbert a close friend. Golden considered this license no triumph and advised Loeffler to get one from an enemy.

Enemies there were, in plenty. Music by the 170 writers was being played unrewarded in great gobs in hotels, restaurants, cafes, dance halls and other public places. Their proprietors resented paying for something that had been free for the picking. Some argued that they charged their customers nothing for it by way of admission; therefore the music should be free. Paying performers was hardship

(Continued on page 16)

## FOUNDERS OF ASCAP



Victor Herbert



Gustav Kerker



Louis A. Hirsch



Glenn MacDonough



Nathan Burkan



Silvio Hein



George Maxwell

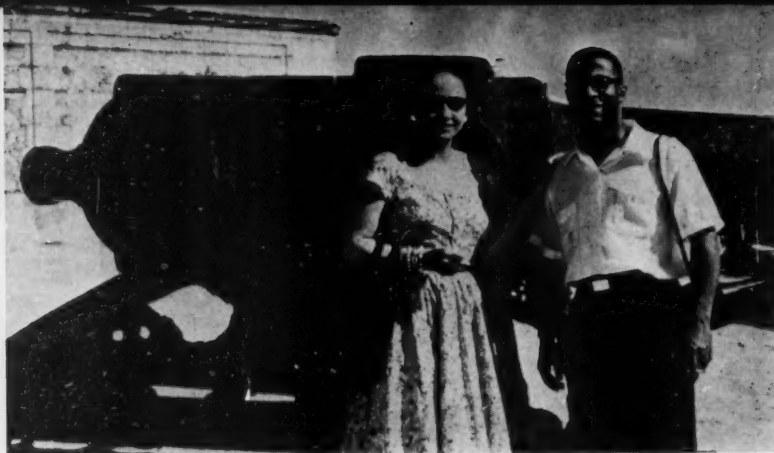


Jay Witmark



Raymond Hubbell





Mr. and Mrs. Leonard de Paur visit Morro Castle in Cuba

# CHORUS ARCHITECT

*Leonard de Paur is creator of the renowned Infantry Chorus composed of fellow soldiers*

By JAMES LYONS

LEONARD ETIENNE DE PAUR is a civilized man, not only educated but wise. He has reason to be proud, amiably assertive, and genially confident, for Mr. de Paur is the architect of one of the most successful group attractions in the history of the American concert business—"most successful" in this context being an arbitrary but reasonable superlative for the booking record of the Infantry Chorus that bears his name.

By all the thumb rules of predictability, Mr. de Paur should have aspired to this distinction not as a musician but as a practitioner of the equally ancient, if somewhat less noble, art of politics. New Jersey—he was born in Summit on Nov. 18, 1914—long has been notable, even in the bloc-serried Northeast, for its high incidence of preoccupation with this science. De Paur *père*, now deceased, was by training a lawyer and by career a public servant, specifically a redoubtable of many years' standing on the payroll of the state attorney's office. Actually, he was the unofficial but accredited dispenser of patronage for the Negro voters of southern Jersey. His security knew no threat from any quarter until, circa 1930, the late Harold Ickes talked him out of his rock-ribbed Republicanism and hence his job. All that is another story; the point is that the scion of the de Paur family grew up in a world of "smoke-filled rooms", but never once was tempted to sit in on these sessions.

## Motors More Interesting Than Music

Not that music was originally his passion. True, he requested a quarter-size fiddle at the tender age of five, and got one from a doting uncle (also a politician.) True, too, he started taking piano lessons at seven, thanks to a mother who sensed somehow that the violin was not her son's fondest desire. But neither of these instruments really caught the boy's imagination. His only love in those days was the whirl of motors and the intricacies of their insides.

When he was thirteen (his father having "pulled strings" because his son was under the minimum age), it was logical for Leonard de Paur to matriculate as an apprentice electrician in the coeducational, state-operated military and trade school at Bordentown. (Not the Bordentown; that was and is a fancy private institution on the other side of town.)

Bordentown was not Leonard's choice—"my folks thought I needed disciplining"—but he had no objection to it. The uniforms he thought a nuisance. The technical classes fascinated him, however—at least for a few months.

As he recalls it, his life took a significant turn one afternoon in early 1928 when he learned that a shiny new brass saxophone was a-begging in the band department.

Ohms and kilowatts having suddenly lost their hold on his sensibilities, Cadet de Paur coolly switched from electricity and turned to melody. Since every student in applied music had to choose one of the instrumental families, he picked the winds, soon specializing in oboe.

About the same time he signed up for the campus glee club, largely because he knew that it would mean some junketing around the state. His voice had changed shortly before, and at this juncture he could sing not only bass but falsetto. The vocal director, undoubtedly, knew that this handily ambivalent range could not last long; but apparently the talent it bespoke was impressive enough to enlist the boy's service, even on a short-term basis.

After leaving Bordentown in 1930, de Paur was "potting around" Jersey City, planning to enter a local high school and in January to finish his senior work. Instead, he took a job with a contractor who was building a chain of miniature golf courses (remember that craze?) and forgot all about the benefits of Academe. One night at the movies—Loew's Jersey, to be precise—de Paur heard Ted Mein (more recently playing at the Capitol in Manhattan) introduce a new "discovery" of his. The "discovery" sang so poorly, de Paur thought, that there was nothing else to do but go backstage and show Mein how much better the song ("Three Little Words") could be sung. Somehow he got right into Mein's dressing room and wasted no time making his point. The youth's brashness was rewarded by a week's engagement, which really marked the beginning of his professional life.

The next week he was given a sort of return run under the auspices of the house conductor. After seven days and nights of "Ol' Man River", de Paur was ready for the vaudeville circuit.

## Apprenticeship with Hall Johnson

Not too many months later, a friend who was starting to worry about Leonard's voice persuaded him to get in touch with Hall Johnson, the choral impresario, who had just leaped into fame with his work in "The Green Pastures". Johnson asked him up for a chat, and later slyly invited him to sing with his choir during a rehearsal, "strictly for my own pleasure, of course". Needless to say, de Paur's acceptance of that invitation was a fateful move. Notwithstanding the fact that this group was Johnson's second-string choir (then being prepared for the road, the original company being ensconced on Broadway), its singing was what de Paur describes as "absolutely the finest I had ever heard or ever expected to hear". When he went to that rehearsal, he was on the eve of going to Cleveland to fulfill a vaudeville engagement. But he never got there. In his own words, he was "hooked proper".

Chronologically, this is not an overstatement. Not until 1940, having progressed from baritone chorister to associate conductor, did Leonard de Paur sever the strong ties that bound him to Hall Johnson for nearly a decade. He was not inactive otherwise, of course, during that fruitful period. In late 1935, about to join his mentor in Hollywood at \$150 a week, de Paur reneged in favor of a part-time musical directorship with the WPA

Negro Theater Project, at \$23.86 a month.

It was during this extremely valuable experiment in altruism that he met his wife, the former Anne Gray, of Charleston, S. C., not to mention hundreds of stage folk who have been his friends ever since.

The aforesaid years of hard work consisted, among other things, of radio appearances and Community tours with the Hall Johnson Choir, and roughly a score of major Negro Theater productions. It also included two years of fairly intensive study at Columbia University, one of which overlapped with two and a half years at the Juilliard School of Music—not to mention stints as a radio repairman for Trans World Airlines and a redcap at Pennsylvania Station!

## Limitations of Repertoire

The high point of Mr. de Paur's association with the Hall Johnson Choir was a series of concerts at the New York World's Fair. About this time he got to figuring that the future for a group devoted exclusively to spirituals and work songs was decidedly limited; over the seasons he had watched attendance fall off slightly but steadily. In vain he tried to show Johnson the handwriting on the wall.

When his subcontractual handiwork in musical arranging for Robert Russell Bennett and others led to an invitation to handle the music for the stage production "John Henry" all by himself, he thought the time had come to make a fundamental change. As of the night the show opened in January of 1940, he was sure of it. An organization called Labor Stage was next to occupy his attention. This fast-stepping company had cooked up a musical entitled "Pins and Needles". Every now and then it had to be overhauled, not because it needed any improvement but because its topical essence had to be up-dated at intervals. De Paur was largely responsible for the musical revision of these subsequent productions.

It was getting close to Pearl Harbor, although nobody smelled any war brewing except a few outfits like Fight for Freedom, a nominally British propaganda agency organized to enlist contributions for volunteer ambulance corps and, incidentally, public support for the then unpopular Lend-Lease set-up. Mr. de Paur was a zealous employee of Fight for Freedom—so zealous, indeed, that he not only wrote music for its patriotic galas but frequently took to the microphone himself. In the end his self-conviction was complete, and he enlisted, as a recruit, because his draft board had objected to his accepting a direct commission in the Army Specialists Corps.

It does not seem appropriate to dwell on Mr. de Paur's military career except insofar as it differed from anyone else's. He took his basic training at Camp Croft, S. C., was one of the ten per cent of his fellow privates who made it to officer candidate school at Fort Benning, Ga.—and undoubtedly stands as one of the handful of men in the United States who knew several weeks in advance that his graduation

(Continued on page 13)





## Devil in Their Midst

Americans lucky enough to see and hear the Obernkirchen Children's Choir promptly fell in love with them. Even yours truly felt his hard, cynical old heart melt in their presence. On the eve of their return to Germany, then, it seemed like a good idea to find out what these "Angels in Pigtales" thought of us. So I concealed my horns and tails as best I could and ventured into their midst.

In the first place, how much were they able to see of the United States? Well, their tour kept them on the go most of the time, but they had a few days to explore both New York and Chicago. They said it would take them a long time to forget the tall buildings (they were always counting the number of stories), the bright lights, and the many, many automobiles.

A public-address system had been installed in the bus that took them from one concert to another, making it possible to point out sites of historical and geographical interest. I was pleased to learn that their first view of the mighty Mississippi brought a collective "Ahi!" from their lips, as if they had finally achieved a lifelong ambition.

Not all their time in the bus was spent looking out the windows. The children also studied, napped, or rehearsed, and they picked up and learned some American tunes. Two of them, "Jingle Bells" and Irving Berlin's "I'm Dreaming of a White Christmas", they will include in their third recording, devoted to Christmas music. (The first disk is already out, the second due any day, both issued — appropriately enough — by Angel.)

The children developed a passion for motels, and no other overnight accommodations made them so happy, except the private homes that they enjoyed only once — in Coatsville, Pa.

They got tired of hamburgers but not of ice cream, but for the most part they preferred the kind of food they had at home, such as noodle soup, veal, and beef.

Like the youngsters here, they became great collectors, and before they were through with their tour they had amassed more than they could pack in the way of little stuffed animals, paper napkins and doilies from restaurants, tiny soap

bars from hotels, decorated tops of ice cream cups.

They were overwhelmed by gifts from German-American societies that entertained them, by the luncheons given at colleges and other schools, by civic receptions, and particularly by a tea given in Hartford by Mrs. John Lodge, the lovely wife of the governor of Connecticut.

A side trip to Atlantic City (there they collected shells) was climaxed by a big christening party at night. Who was christened? A big doll, given to the group as a whole and named "Kleine Erna" after Erna Pielsticker, who traveled with the group as secretary. The ceremony was performed in Latin, Greek, German, and English (learned children!), and afterwards everyone went to a night club!

They remembered Cola, Wis., because the audience they drew (1,800) outnumbered the population (1,706), and Lafayette, Ind., which was just another small town to them until they walked onto the stage of the Purdue University auditorium and suddenly found themselves face-to-face with an audience of 5,200 in a hall seating 7,000.

They remembered with pride that in 5,000 miles of touring no one complained, only one girl got sick, and only one got lost (during their first day in New York, understandably enough). They were happy about having a former member, who had left Obernkirchen a year ago to live here, rejoin them for the tour. And one particular girl was greeted after a concert by an aunt she did not know existed.

Most of all they remembered the great love and affection, the openheartedness and generosity of the American people.

America disappointed them in only one respect. In Pipestone, Minn., they were taken to an Indian reservation. But, alas, the Indians were not the least bit warlike, were unpainted, without

feather headdresses, and gentle as lambs. It goes to show that our movies give an impression of us that we just can't live up to.

## Quotes

Sir Thomas Beecham, about his own recording of Berlioz's "Te Deum": "This is the finest recording I have heard of a choral work. It is musical—it is enjoyable in the home". He might well be right!

A notice in the *Buffalo Express* in 1904, recently reprinted in the Buffalo Philharmonic program book: "Mme. Schumann-Heink will give three performances at the Star Theatre beginning tomorrow evening, in which the world-famous prima donna will appear in the new comic opera 'LOVE'S LOTTERY'. Mr. Whitney . . . has succeeded . . . in surrounding his star with the best talent in America. Wallace Brownlove, the barytone, is a Canadian, best known in Australia and Continental Europe. He left his home near Toronto and became so popular on the other side of the Atlantic that he found it to his financial advantage to refuse offers from America until Mr. Whitney lured him with much gold . . . and the opportunity to play leading roles with Mme. Schumann-Heink". It still takes "much gold" to lure some singers to America.

## Life and Death

Hall & McCreary have issued an appointment calendar called "Music Directors' Desk Book", which conveniently goes from September, 1954, to August, 1955. Like other publications of its kind it is full of odd facts and quotations about music. Among other things there are anniversaries, and the November list is as fascinating as any with its juxtaposition of names. Born in November were Hans Sachs (Nov. 5, 1949), John Philip Sousa (Nov. 6, 1854), Martin Lu-

ther (Nov. 10, 1483), François Couperin (Nov. 10, 1668), Alexander Borodin (Nov. 11, 1833), Frederick Stock (Nov. 11, 1872), Aaron Copland (Nov. 14, 1900), Paul Hindemith (Nov. 16, 1895), Ignace Jan Paderewski (Nov. 18, 1860), Virgil Thomson (Nov. 25, 1896), Anton Rubinstein (Nov. 28, 1829), Jose Iturbi (Nov. 28, 1895), and Gaetano Donizetti (Nov. 29, 1797).

For those astrophotically minded these names ought to provide ponderable material. What, for instance, do John Philip Sousa and Aaron Copland, born under the sign of the Scorpion, have in common? Or Rubinstein and Donizetti, born under the sign of Sagittarius, the Archer? Going beyond the obvious answer, that they were more or less composers, one comes to the question of similarities in taste and temperament, as revealed in their music. Does anyone care to come to grips with this earth-shaking problem?

Only one death is listed for this month—Henry Purcell, who left his earthly home on Nov. 21, 1695.

## Rare Music Trove

The University of Michigan has acquired for \$100,000 the Stelfeld Music Library, a large Belgian collection of rare music, including many works of the eighteenth century. The collection was assembled by the late Jean-Auguste Stelfeld, Antwerp jurist and amateur musicologist, over a period of five decades.

The music has arrived in the United States for housing at the university in Ann Arbor after the successful completion of extended negotiations. Louise Cuyler, of the university's music school, in Brussels on a Fulbright scholarship, heard that the collection was for sale. She went to Antwerp, contacted Mme. Jean van Strydonck, daughter of the late collector, and found that a bookdealer had offered \$100,000 for it. The negotiations were completed after Prof. Cuyler had received authorization by cable from Frederick H. Wagman, university library director, and Earl V. Moore, dean of the music school, to match the other bid. Mme. van Strydonck gave preference to the university in awarding the collection, because, as she said, her father had always wanted it to go to an institution.

There was some difficulty in securing an export license from the Belgian Government, since under the law there art objects may not be sold and shipped out of that country. The license was granted, however, when it was found that the statute did not cover music.

The collection includes works of the sons of Bach, of Grétry, Jakob de Weert, Padre Martini, and Pergolesi; Frederick the Great's six flute sonatas, first editions of Mozart's "Don Giovanni" and Beethoven's Ninth Symphony; and many operas, cantatas, organ works, and examples of masters of violin composition from the eighteenth century to the present. Some of the items are believed to be unduplicated in this country.

*Mephisto*

## Descending Scale at Carnegie

By FEDERICA WARNER

I've spent years on the stairways of Carnegie Hall,  
The rich lower regions I don't know at all;  
At the end when the air is with handclapping rent,  
I am flexing my knees for the lengthy descent;  
On the stairs we see pictures as downward we flow  
Of musicians, all taken a long time ago,  
At this fountain of youth we drink with much joy—  
"Sylvester Belcanto, oh what a sweet boy!"  
How fetching these pompadoured ladies of talent!  
And why don't I name them? It wouldn't be gallant.  
Yes, forever they're young and forever they're fair  
To the cattle formation on Carnegie stair.  
For eons they'll win admiration sublime  
From crowds going downstairs one inch at a time;  
You are shoved in the back, too disgusted to laugh,  
But you've moved down one step to a new autograph,  
John Hancocks are mostly soon laid out of sight,  
But here they are breathed upon night after night.  
When young I had hopes, in answer to prayers,  
To soon set myself in a soft seat downstairs,  
My fur coat I'd throw back for all to admire  
And sit up so close I'd see players perspire;  
But Fortune on me did most certainly frown,  
For now in old age, I'm still going down, down.  
But one consolation I point to with pride,  
At least I'm not playing the fiddle outside.

## Honegger Work in Stage Premiere

By MARJORY M. FISHER

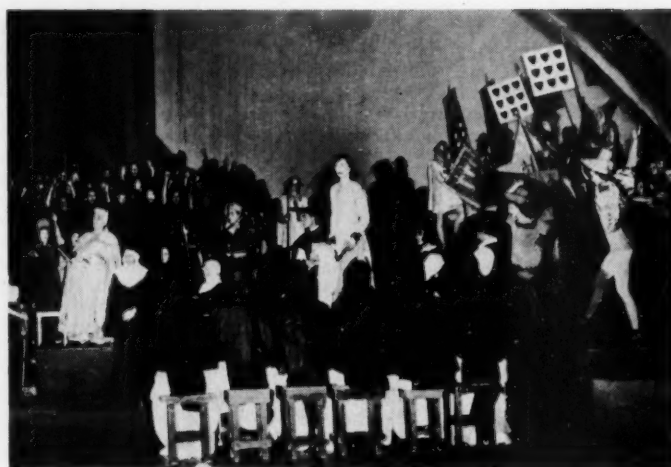
THE San Francisco Opera entered on the last lap of its annual season in the Opera House on Oct. 12, with a revival of "The Marriage of Figaro". If it had not been for the exquisite artistry and vocal beauty that Rosanna Carteri gave to the role of Susanna, it would have been a rather colorless presentation, in spite of excellent staging by Paul Hager and good musical direction of Eugene Szenkar. But Miss Carteri showed remarkable grace and facility, both in singing and acting. She remains the "find" of the 1954 season, in so far as young artists are concerned.

Licia Albanese was a beautiful Countess, charming the eyes and delighting the ears by her artistry, even if her singing at times sounded a bit labored. Her duo with Miss Carteri, "Sull' aria", was a highlight of the performance. Cesare Siepi did not begin to get into the spirit of the music of Figaro until the last act. But he scored an ovation for his "Aprite un po' quegli occhi", tellingly projected. Hans Hotter was miscast as the Count, both in voice and vocal style. Dorothy Warenskjold's Cherubino was effective and spirited. Elinor Warren's rich voice was good to hear in the part of Marcellina. Yola Casselle was a pleasing Barbarina. Salvatore Baccaloni, Alessio De Paolis, George Cehanovsky (an especially good Antonio), Cesare Curzi, Eileen Scott, and Ruth Roehr completed the cast.

### Inge Borkh as Turandot

The second "Turandot" found Inge Borkh replacing Carla Martinis in the title role. Miss Borkh's portrayal stressed the forbidding aspects of the character and left the alluring quality too much to the imagination. She sang the music excellently, however. The cast was otherwise unchanged, the production as a whole held its own as the best realized of the year.

Preceded by a superb performance of Puccini's "Il Tabarro", with Robert Weede as Michele its particular star, and with Brian Sullivan, Carla Martinis, Claramae Turner and Nicola Moscona in the other leads, came Honegger's "Joan at the Stake". The stage spectacle contrived by Harry Horner, with the aid of the G.K.P. Projection System, was considerably better than the work of the actors and singers. The chief weakness was in the two dramatic leads. Dorothy McGuire, in the important speaking role of Joan, showed very little musical quality in her voice. Lee Marvin, in the other important spoken part of Friar Dominic, revealed a poor delivery of his lines, and undistinguished acting. Such stage honors as there were went to Charles Kullman for his excellent singing as Porcus. Among the other thirty singing participants, Franca Duval as the



Scene from "Joan of Arc at the Stake" as staged by San Francisco Opera: Charles Kullman (Porcus) is seated at left holding book; Dorothy McGuire (Joan) stands center; at her right is Lee Marvin (Friar Dominic)

Virgin, Rosalind Nadell as St. Catherine, and Marilyn Hall as St. Margaret were outstanding. Others deserving of mention were Lawrence Mason, Ralph Herbert and Carl Palangi, as the three heralds; Cesare Curzi, Désiré Ligeti, and Virginio Assandri. Chorus, ballet, and the San Francisco Boys Chorus participated. Thus, there were some 300 onstage.

Pierre Monteux conducted the episodic score. Had the chief speakers performed in a more musical fashion, they could have bridged the gaps between orchestral sounds and given a sense of musical continuity to the whole. But as they failed in this, the performance seemed a hodge-podge, and the audience reaction was definitely cool.

True, it was a colorful spectacle—often kaleidoscopic in effect. Projected backgrounds seen through Gothic arches blended colors and scene changes in atmospheric sequences. The chorus, garbed in monks' robes, sat on two sides of the stage, on different levels. Their numerous risings and occasional participation in the action gave ample animation to the scene. The English translation was almost wholly intelligible.

The repeat performance did nothing to change the opinion of this auditor that the semi-religious fantasy will never become popular in this country as a stage attraction.

A repetition of "The Marriage of Figaro", played to a capacity house at the Sunday matinee on Oct. 17, went off considerably better than the first. The cast was unchanged.

The subscription series concluded with a "Fidelio" of considerable excellence, thanks to Inge Borkh and Pierre Monteux. It was not surprising that this Beethoven score should find an ideal interpreter in Mr. Monteux, whose

reading of the "Leonore" Overture No. 3 between acts won the most prolonged ovation of the evening. But it was a bit surprising to find Miss Borkh virtually an ideal Leonore. She is the only prima donna to have done the role here who has the stature and physique to make it convincing. She effected the transition from male disguise to radiant femininity with telling results, and sang the role with a facile flow of glowing tone that was well controlled through the requisite dynamic and emotional range. Roberto Turrini's physical stature matched Miss Borkh's, and while some objected to the Italian vocal quality in his Florestan, it was a vocally sonorous and dramatically credible performance. Although Mr. Hotter has done nothing here equal to his Flying Dutchman, his Pizarro was a compellingly sinister figure. Alexander Welitsch was an acceptable Don Fernando. Lorenzo Alvar's Roc-

co, Dorothy Warenskjold's Marcellina, and Cesare Curzi's Jaquino represented those artists at their best. Gregory Millar and Harold Enns were good as the prisoners.

Although Paul Hager's direction in the scene of the prisoners did not prove so effective as that in some past productions, he achieved notably good results in the other ensemble episodes. The staging was, for the most part, excellent.

The following night there was a second "Tosca" performance, starring Licia Albanese in the title role. Her portrayal did not quite measure up to her first performance at the Metropolitan, which I had heard, but she seemed to give the role more voice here, and the "Vissi d'arte" came off in a reflective manner that was beautiful. Richard Tucker was a new and excellent Cavaradossi. He did the best singing and acting that he has revealed this season, his first with the San Francisco company.

A final performance of "Il Tabarro" again brought a superb portrayal by Robert Weede.

### Gala Night

The company offered a special Gala Night presenting operatic excerpts, enjoyed by a capacity audience. Scenes from "La Bohème", "Forza del Destino", "Mannion", and "Rigoletto" followed the Prologue to "Pagliacci" (not on the year's schedule), sung by Mr. Weede. The annual Fol de Rol staged by the Opera Guild in the Civic Auditorium was another successful occasion, with opera stars, ballet, orchestra and supers contributing to the program that preceded the ball.

Before the final opera curtain had fallen, the San Francisco Musical Association announced the successful completion of its drive for an endowment fund. Augmented by a grant from the May T. Morrison Foundation, the amount collected totaled \$500,000.

### Critic-Conductor Forum Set for Los Angeles

The American Symphony Orchestra League has announced details of the Music Critics and Conductors Forum, to be held in Los Angeles, Dec. 17 through 19, with co-sponsorship by the league (under a grant made by the Rockefeller Foundation) and the Los Angeles Philharmonic. This is the first of three annual forums of the sort; the second will be held in the Midwest, and the third in eastern United States.

The 1954 Critics Workshop will be integrated with a study project for conductors, in which leaders of community orchestras will work with the Los Angeles Philharmonic, its music director, Alfred Wallenstein, and guest artists Artur Schnabel, pianist; Gregor Piatigorsky, cellist; and a violinist to be announced. Special attention will

be given to contemporary works and the concerto literature. Speakers and panel members will include several members of the National Advisory Committee and other leading artists and music editors. The committee is composed of Albert Goldberg, of the *Los Angeles Times*; Alfred Frankenstein, of the *San Francisco Chronicle*; Miles Kastendieck, of the *New York Journal American*, chairman of the Critics Circle of New York; Carl Lindstrom, of the *Hartford Times*; and Howard Taubman, music editor of the *New York Times*.

A limited number of music editors will be certified for attendance at the forum. Those wishing to do so should address their applications to the American Symphony Orchestra League, P. O. Box 164, Charleston, W. Va.



## PERSONALITIES in the news



Claudio Arrau, in Bombay, examines the sitar shown him by a youthful player on that instrument, Rais Kahn. Mr. Arrau made a two-week tour of Singapore, Ceylon and Bombay, between playing at the Edinburgh Festival and his first London appearances of the fall.



Jerome Hines and his mother pause before the Paris Opéra during a trip to Europe this summer. Mr. Hines also appeared at the Teatro Colón in Buenos Aires.



A group of artists backstage at the San Francisco War Memorial Opera House includes, from left, Brian Sullivan, tenor; Licia Albanese, soprano; Salvatore Baccaloni and Cesare Siepi, basses. All appeared in the recent San Francisco Opera season.

A SPECIAL full-hour presentation on the "Hallmark Hall of Fame", over NBC-TV on Oct. 24, aid tribute to **Marian MacDowell**, widow of Edward MacDowell and moving spirit behind the well-known MacDowell Colony for composers in Peterborough, N. H.

**Jennie Tourel** will be heard in the role of Desdemona in the revival of Rossini's "Otello" by the American Opera Society on Nov. 23. Unlike the Verdi opera and the Shakespeare play, the Rossini work favors the heroine over the hero.

**Dietrich Fischer-Dieskau** will make his American debut during his first North American tour next April, which will include a Town Hall recital on May 2.

**Anna Russell's** engagements in London during her recent sojourn there included appearances in Pops concerts at the New Watergate Theater, to sold-out audiences; a solo appearance at Royal Festival Hall; and a performance for BBC television, titled "The Anna Russell Show". She also recorded three half-hour radio programs for the BBC that are being run this month.

### De Paur

continued from page 10

and his commission were "in the bag". He had passed all of his tests up to the halfway mark with top scores, for one thing. For another, he had been tapped from on high, by General H. H. Arnold's personal emissary, to take over the musical supervision of that now legendary show, "Winged Victory".

The long run of "Winged Victory" at the old Forty-fourth Street Theater (now given way to *The New York Times* Annex) was followed by a California trip, to put the whole thing in a film, and then by a tour. That ended unexpectedly in the fall of 1944 when the fighting consequent to the Normandy invasion began to cut deeply into the Army's personnel pool.

Again foreseeing a change, de Paur volunteered for infantry duty and was transferred to the 372nd Infantry Regiment Combat Team, then stationed at Fort Huachuca, Ariz. Lieut. Col. Herbert Barrow, its executive officer, immediately spotted the new man as a likely taskmaster for the outfit's faltering glee club. But before many weeks the 372nd was ordered to the Pacific and de Paur found himself assigned to M. P. duty and judo instruction. Whenever there was time, he assembled the singers and put them through stiff rehearsals.

The saga of the Infantry Chorus actually began in Hawaii, where the Shakespearean

The noted comedienne will return to Europe for a tour in 1955-56.

**Eduard Van Beinum** received an honorary degree of Doctor of Music from Rutgers University during a concert by the Amsterdam Concertgebouw Orchestra there last month. An honorary doctor's degree was also given to **Rudolf Bing** by Lafayette College, in Easton, Penna., late in October.

**Ricardo Odnoposoff** has returned from an extensive tour of Argentina and Brazil and is currently embarked on a trans-continental tour throughout the United States and Canada until mid-December.

**Ella Goldstein** has signed a contract with the Italian impresario Ada Finzi for appearances throughout Italy during the current season.

**Paul Doktor** highlighted his current European tour with a recital on the "Medici" Stradivarius viola given in the chamber-music hall of the Liceo Musicale Luigi Cherubini in Florence. It was the first time in the instrument's 264-year history that it was played in a solo recital.

actor Maurice Evans arranged for de Paur's men to sing at a conference of high brass who had gathered to plot the push to Tokyo. The officers went for the concert in all-out fashion. Almost at once the group found itself "on detached service" from the 372nd and off on a morale tour, with the unmixed blessings of every general officer in the Pacific.

When the war ended, the group, treated as a unit until the last, were separated from the Army en masse. Fifty-seventh Street was waiting for de Paur's choristers, but none of the contracts could get them on the road any sooner than 1947. So the enterprising conductor got in touch with Lieutenant General Robert Richardson, the cultured Virginian whom he calls "the last of the Elizabethans"—and in a trice the Infantry Chorus found itself back "in the Army" again, this time as VIP employees!

In Germany, Austria, France, and elsewhere in Europe on loan to the Russians, the civilianized group sang everything from fourteenth-century polyphony to spanking new works, and everybody loved them.

When the "infantrymen's holiday" was up they came back to hit the road in the USA and they are at it yet to the tune of upwards of 180 concerts a year. To paraphrase and demilitarize the title of their best-selling Columbia recording, the de Paur team and its indefatigable C. O. clearly are entitled to "Sound Off" anytime they please.

**Leontyne Price** has been chosen to sing the title role in the NBC-TV Opera Theater's production of "Tosca", scheduled for Jan. 23. Though she appeared as Bess in the recent revival of "Porgy and Bess", Miss Price's other operatic experience has been limited to performances at the Juilliard School and the Berkshire Music Festival. This will be her first Tosca.

**Eleazar de Carvalho** will marry *Señorita Maria Lounis Carvalho de Oliveira* in São Paulo, Brazil, on Nov. 22.

**Josef Krips**, prior to taking up the baton in Buffalo, where he is conducting his first season, appeared as guest conductor with the Montreal Symphony.

**Victoria de los Angeles**, arriving in New York from concert and opera appearances in Brazil, Argentina, and Uruguay, was heard in her only recital here on Nov. 7 at Carnegie Hall.

**Nathan Milstein**, who returned to the United States early this month from a European tour, is presenting his only New York recital of the season at Hunter College on Nov. 20. He is later scheduled to play with the New York Philharmonic-Symphony and the Philadelphia Orchestra.

**James de la Fuente** opened the *Whitworth College* concert series on Oct. 23 and left by plane the next day for California. There he began a concert tour that will take him through the southwestern, southern, and mid-Atlantic states before he reaches New York early in December.

**Paul Paray** has been chosen by the Israel Philharmonic to be its conductor for its first European tour, beginning in May, 1955. Mr. Paray will conduct 25 of the forty tour concerts scheduled.

**Carl Post** will play the first performance in America of a Suite in F major by Bach, discovered in 1929. Now transcribing the work from an original manuscript, Mr. Post will perform it under the joint auspices of San Diego State College and the California Bach Circle.

**Jacques Singer** will include first performances by Martinu and Paisiello during his initial season as conductor of the Corpus Christi Symphony.

**Luboshutz and Nemenoff** presented the American premiere of Khachaturian's Suite for Two Pianos in Providence, R. I., on Oct. 20, and will play this work in over thirty cities during their 1954-55 concert tour.

**Erna Sack's** recent sold-out recital in Carnegie Hall led to a second booking in New York this fall, and she will be heard on Saturday night, Nov. 27, in Town Hall.



# LETTERS

to the editor

## Fulbright Program

TO THE EDITOR:

At Spoleto, near Perugia, is a kind of finishing course for Italian and American opera singers. The "Centro Sperimentale" has been going on since 1947 to give young Italian artists by annual competition an operatic springboard from which to start their careers. Although it uses the local theater, the initiative comes from the Rome Opera, a section of whose orchestra and chorus takes part every year in the four or five repertoire operas produced. Some now famous Italian artists owe their debut to Spoleto: Cesare Valletti, Antonietta Stella, Franco Corelli, Gabriella Tucci.

A few years ago, the United States Ambassador came to a special agreement whereby Fulbright singing students could study in Rome with Rome Opera coaches and appear in Italian opera at Spoleto. A special flat near the Opera was found for them, and a course was organized by the genial and indefatigable Francesco Pallottelli.

This systematic study of Italian roles over a ten-month period with first-class singing and stage coaches (Luigi Ricci, Giuseppe Bertelli, and Riccardo Picozzi) is little short of a gift from the gods to all concerned, and no small tribute to the broadly-conceived, far-reaching Fulbright program.

But—there is an inevitable but. It lies in the selection of American students. Apart from the few shining exceptions, the quality of students sent falls sadly below that of many less fortunate Americans, who against countless odds struggle to complete European studies under their own steam. If there is a voice, one can sometimes forget the low intelligence quota—or if there is intelligence, much can be forgiven vocally; but too often there is not enough of either. What is more, many Fulbright students romp through their year with devil-may-care indifference and even arrogance, and constantly need the heavy hand of discipline.

Since segregation of Italians and Americans is the rule, it would also be an immense advantage if Fulbright students were selected with more thought for ensemble. This year, for instance, there are four sopranos, no mezzos, and one of each category of male voices. Last year the eight singers were composed of two dramatic sopranos, two mezzos, three tenors, and one baritone! The opera that was cooked up from these ingredients was "Madama Butterfly", but the choice could have been so much wider. Minor roles had to be taken by Italians, and the baritone had a very full schedule.

Two performances with different casts were presented. This writer saw the second, which unfortunately left much to be desired; but Spoleto townspeople (who watch their singers as Americans watch football players) and competent critics combined to give enthusiastic accounts of Edith Lang, the Butterfly of the first cast, and Evelyn McGarrity, who played Suzuki. Miss Lang, who comes from Chicago, revealed a warm and easily produced voice, and she penetrated the role very convincingly. The tenor of this performance, Wesley Dalton, showed considerable potentiality, but reportedly has had little will to develop it.

One last suggestion inevitably forces itself on one's attention. Would not both Italians and Americans profit by appearing together more? The important issue is not a young singer's passport but his singing intelligence, vocal potential, and capacity for artistic development. In this way the basic motives of the Fulbright program—international relationships and not mere postwar credits—are much better served. Music students, as one sees repeatedly, can make good ambassadors.

CYNTHIA JOLLY  
Rome



Ettore Panizza, new conductor at the Metropolitan in 1934, was honored at a reception and supper given by Giovanni Martinelli at the Beethoven Association, New York. From the left: seated, Giulio Gatti-Casazza, Mr. and Mrs. Panizza, and Mr. Martinelli; standing, Giulio Setti, Rosa Ponselle, Walter Damrosch, Geraldine Farrar, Vincenzo Bellezza, and Gladys Swarthout

## What They Read Twenty Years Ago—1934

### Versatile Musician Succumbs

Sir George Henschel died at Aviemore, Scotland, at 84. Organizer and first conductor of the Boston Symphony, he also founded the London Symphony Concerts and the Scottish Orchestra of Glasgow, besides having an earlier career as a song recitalist. He was a composer, too. When his opera "Nubia" was produced in Dresden, Dec. 9, 1899, Karl Peron, singing one of the principal roles, was taken ill before the second performance, and Henschel stepped in and sang the role.

### A Valuable Bestowal

The Viennese diva Maria Jeritz was honored last month by the Austrian Government with the Golden Order, one of the highest given by the country. One of the distinctions of the order is that its possessor is exempt from all taxes. . . .

### Chary Composer

Stravinsky has revised the score of his "Petrouchka"—only to the extent, however, of changing some expression marks, taking out a few slurs, and rearranging one chord. His intention . . . is to clarify the texture and bring the music more into line with his present outlook. . . .

### What About Double Chins?

Marjory M. Fisher, music critic for the San Francisco News and San Francisco correspondent of MUSICAL AMERICA, has been granted a patent on a new type of violin chin and shoulder rest, designed to permit the player to hold the instrument correctly and comfortably without loss of tone or resonance from interference by cushions or other accessories. . . . "I got tired of hearing choked fiddles," explains Miss Fisher. . . .

### MUSICAL AMERICA'S REPRESENTATIVES

#### United States

ATLANTA: Helen Knox Spain, Atlantan Hotel.  
BALTIMORE: George Kent Bellows, Peabody Conservatory.  
BUFFALO: Berna Bergholtz, Buffalo Public Library.  
BOSTON: Cyrus Durgin, Boston Globe.  
CHICAGO: Louis O. Palmer, 5427 University, Apt. 3A.  
CINCINNATI: Mary Leighton, 506 East Fourth St.  
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.  
COLUMBUS: Virginia Braun Keller, Ohio State Journal.  
DENVER: Emmy Brady Rogers, Rocky Mountain News.  
DETROIT: Richard Fandel, 325 Merton Rd.  
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.  
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.  
Albert Goldberg, Correspondent, Los Angeles Times  
MILWAUKEE: Frank H. Nelson, 1517 North Franklin Place.  
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.  
NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.  
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.  
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.  
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.  
SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.  
SEATTLE: Maxine Cushing Gray, The Argus.  
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

#### Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.  
AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.  
Biddy Allen, 21 Tintern Ave., Toerak, S.E. 2, Melbourne.  
AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.  
BELGIUM: Edouard Mousset, 54 Rue du Trone, Brussels.  
BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.  
CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.  
Colin Sabiston, 200 Cottingham St., Toronto.  
DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.  
ENGLAND: Cecil Smith, London Daily Express.  
FRANCE: Christina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.  
GERMANY: H. H. Stuckenschmidt, Berlin-Templehof, Thuyring 45.  
Everett Helm, bei Andresen, Lenzhalde 95, Stuttgart.  
HOLLAND: Lex van Delden, Moreelsestraat 11, Amsterdam.  
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.  
Peter Dragadze, Via Mulino delle Armi 25, Milan.  
Cynthia Jolly, Via dei Gracchi 126, Rome.  
MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D. F.  
PORTUGAL: Katherine H. de Carneiro, 450 Rua de Paz, Oporto.  
SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.  
SPAIN: Antonio Iglesias, Avenida Reina Victoria 58, Madrid.  
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Guests at ASCAP dinner at Luchow's Restaurant, New York, on Nov. 27, 1914. Victor Herbert is seen near center

## ASCAP at FORTY

continued from page 9

enough. And with overhead costs and labor . . . what was the world coming to?

In January, 1917, the first crack in their defense was opened with a sharp blow that proved decisive; a Supreme Court decision backed ASCAP all the way. Victor Herbert was the spearhead, as so often he was destined to be.

One night in Shanley's restaurant, he heard its orchestra playing almost the entire score of his operetta, "Sweethearts". This was the incident that became a *cause célèbre*. Burkan brought suit in behalf of Herbert, and the case was carried to the United States Supreme Court. A unanimous decision upheld the copyright owner's right to collect on public performance of his work for profit.

The words of Supreme Court Justice Oliver Wendell Holmes in his opinion have all but been graven in a gold cornerstone of ASCAP's edifice:

"If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough".

ASCAP was on its way—to a generation of litigation and trouble, that was only resolved after turbulent contention and dogged persistence. For seven years, its members labored without recompense. Then in 1921 the first income began to percolate, and 163 members received \$24,000, distributed evenly between writers and publishers, as the practice has always been.

By 1939, the gross amount of collection had risen to more than four million, a figure quadrupled already in the first nine months of 1954.

Today, almost 4000 members from every state and territory share in the royalties from more than 30,000 licensees giving millions of performances annually. Distribution is still equal between the two elements of membership: about 3000 writers (composers and authors) and 731 publishers. The system is enormously complicated, based on ratings and seniority. One who is not a member need not trouble his head with it, and a member knows it anyway—or tries to puzzle it out.

This primary function of the non-profit association (which frequently is called on to explain that it is not a corporation, not a labor union, not a trade association and does not publish, buy

### ASCAP PRESIDENTS

George Maxwell (1914-24),	de-
ceased.	
Gene Buck (1924-42)	
Deems Taylor (1942-48)	
Fred E. Ahlert (1948-50)	de-
ceased.	
Otto A. Harbach (1950-53)	
Stanley Adams (1953- )	

or sell anything) has been tested again and again, as technological advances brought one mechanized medium after another into the entertainment world. First, the radio chased sheet music off the shelves, and the song-writers suffered a setback.

ASCAP asked a nominal fee for a license, to allow scope for experimentation. After sponsors' money began pouring into the networks, the profit motive could no longer be ignored, and, meeting resistance, ASCAP had to seek justice in the courts.

These early days of dissension, negotiation and stress eventuated in contracts that have worked to the benefit of both sides, not to mention the public, always caught helplessly between two such adversaries.

The advent of sound films and television inspired a similar pattern—a waiting period, a rush of money to the medium, demands by ASCAP, resistance, and eventual settlement. Every form of entertainment in which members' music is used has now been licensed by ASCAP except one—the juke box. A clause in the copyright law exempts the collection of a performance fee by coin-operated machines. No doubt the framers of this law saw—and heard—only the old-style coin-operated machines of the period and did not envision the billion-dollar juke box industry. For several years the society has worked to amend this provision, to date with no success.

Although there is every reason to be thankful that we do possess a copyright law at all, one phase of it has disturbing overtones—the shortness of the copyright period. Our law provides protection for 28 years from date of copyright, plus an extension of another 28 years upon application. It is significant and saddening that many of the works of the founders of ASCAP will soon pass into the public domain, no longer to yield royalties to the estates of Herbert, Nevin and Sousa among

others. In other countries, those under the Berne Convention (for example the British Isles, France, Italy, even Canada), these same works are protected until 50 years after the death of the longest-living collaborator.

ASCAP's service to its members and to the public does not stop with the collection of royalties, although that in itself, a job that an individual would be powerless to do by himself because of the vastness of the country and the multiplicity of performance channels, is reason enough for existence. In addition to granting free licenses to certain non-profit institutions that use music for non-commercial purposes, to the Armed Services and governmental or educational radio stations, the society contributes in many ways to worthwhile purposes and participates in research projects centering on the use of music in industry and for therapy.



Fred E. Ahlert, president from 1948 to 1950

One of its greatest services has been to the cause of "serious" music. In the beginning, by the very facts of entertainment and cultural life in this country, the popular element outweighed the standard many-fold. A further cause of imbalance was the initial reluctance of many "standard" composers and writers to join up.

"Dues? for what?" they asked. Rugged individualists all, they persisted in splendid isolation for years, or joined and later resigned, thereby, as one of their tribe ruefully admitted, losing the seniority rights that contribute much to a writer's earnings.

Only four standard publishers appear in that 1914 charter members' list of twenty-two—Maxwell's Ricordi, as was to be expected; the New York branch of the German firm of Breitkopf and Härtel, the Boston Music Company and G. Schirmer. Only a few names that readers of this magazine would recognize graced the composers' and authors' list—Gustave L. Becker, H. T. Burleigh, Naham Franko and Victor Harris about sums it up, although Herbert, Sousa, Friml, Kern and Berlin would be known, Herbert representing "both of your houses".

When the first money was distributed in 1921, only eighteen standard composers answered roll call and received their rewards, among them Arthur Bergh, Henry Hadley, A. Walter Kramer and Harry Gilbert. Seeing that good times might be coming, others joined by the end of that year.

Today, even a hasty glance through the membership brings to the eye such names as Antheil, Barber, Copland, Dello Joio, Diamond, Foss, Giannini, Hanson.

(Continued on page 29)

### WHAT IS AN AUTHOR? or, The Missing "IC"

"Author", in the title, American Society of Composers, Authors and Publishers, is considered to mean solely the writer of the words to a piece of music, in other words, a lyricist or librettist. Yes, we said "lyricist" advisedly. Advised by Deems Taylor, former president of ASCAP, who first used the shorter word and pointed to Webster as his authority. "Lyricist" appears there only in the fine print at the bottom of the page among other "Obs". Stanley Adams, the current president of ASCAP, is a lyricist, known for the lyrics of such songs as "Little Old Lady", "The Shawl", "There Are Such Things", among others. The lyricist is commonly referred to in the profession as "the forgotten man". Who can name the writers of the words of the songs you hear on radio and TV? Sometimes you can't even name the composer! Now, name ten poets who collaborated with serious composers. Yes, that's a little easier. Amend the above to read "the 'popular' forgotten man".



# ORCHESTRAS in New York

## Casadesus Celebrates Anniversary of Debut

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Robert Casadesus, pianist. Carnegie Hall, Oct. 21:

Overture, "Leonore", No. 2, Beethoven  
Piano Concerto, D major, K. 537, Mozart  
Piano Concerto, No. 5 ("Emperor"), Beethoven

On Jan. 19, 1935, Robert Casadesus made his American debut with the New York Philharmonic-Symphony, and he celebrated that anniversary in advance by playing two concertos on this occasion. His art has always been singularly pure and unencumbered by extraneous showmanship. But the years have mellowed its somewhat granitic strength; his playing has grown warmer without losing its classic simplicity. A naive listener might have thought that Mr. Casadesus was rippling through the Mozart concerto. Actually, he was playing with a discipline, a mastery infinitely more exciting in this context than flowery exhibitionism could possibly have been. The very perfection of his technique concealed the effort involved. The smoothness of his scales, his limpid tone, his control of volume and dynamics, his sensitive phrasing were all component parts of a conception of Mozart's music that only a born classicist could have achieved.

In the Beethoven concerto, a bigness, grandeur, and bravura scrupulously excluded from the Mozart now made their appearance. Yet perhaps the most memorable aspects of the interpretation were the exquisite treatment of the slow movement and of the delicate arabesques that occur in episodes of the first and last movements. There was great wisdom as well as beauty in this playing.

The "Leonore" No. 2 Overture is fiercely energetic, dramatic music of the sort that always inspires Mr. Mitropoulos to a vivid and original conception. The performance was tremendously powerful if rough. But the accompaniment to the Mozart concerto was another matter. It was heavy, coarse, and not too well co-ordinated, for all its emotional vitality. Nor was the orchestra's performance in the "Emperor" worthy of the consummate artistry of Mr. Casadesus, although in this work the slapdash attacks and lack of balance did not cause such musical damage as in the Mozart.

—R. S.

## American Symphony of New York Hunter College, Oct. 23

The American Symphony of New York, conducted by Enrico Leide and sponsored by Local 802 of the American Federation of Musicians, gave an all-Strauss program comprising "Don Juan", "Death and Transfiguration", waltzes from "Der Rosenkavalier", and a group of three songs—"Dedication", "Serenade", and "Caecilie", in which Ingrid Hallberg, soprano, was the soloist. Excellent readings of the orchestral numbers were given by Mr. Leide, and Miss Hallberg disclosed a well-developed voice of ad-



Charles Rossi

Robert Casadesus (left) and Dimitri Mitropoulos, at a rehearsal for the pianist's anniversary appearance

mirable quality. She was obliged to add as an encore "Pace, pace, mio Dio" from "La Forza del Destino". Al Knopf, Vice President of the local, spoke on recorded versus "live" music.

—A. R.

## Grant Johannesen Soloist in Two Contrasting Works

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Grant Johannesen, pianist. Carnegie Hall, Oct. 23:

Overture to "The Magic Flute", Mozart  
Fantasy, C Major ("Der Wanderer"), Schubert  
(Arranged for piano and orchestra by Liszt)  
"Le Carnaval d'Aix", Fantasy for Piano and Orchestra, Milhaud  
Symphony No. 3 ("Eroica"), Beethoven

Grant Johannesen's second appearance with the Philharmonic was in two contrasting, seldom-



Gary Graffman

played works. The Liszt arrangement, written around 1851, seems a gratuitous transformation of the Schubert masterpiece, yet it is tasteful enough and becomes more effective than the original in one section, the Presto. Mr. Johannesen played this Romantic work with grace and warmth and with a superbly intelligent balance of restraint and dash to suit the Schubert-Liszt mixture. In particular, the brooding opening of the Adagio—left for solo piano as Schubert wrote it—was beautifully realized and deeply felt by the pianist.

Milhaud's "Carnaval d'Aix"—also a Fantasy and composed in 1926 as a solo vehicle for himself during his first American tour—is a string of gay, vividly hued pieces, most of them sketches of old Italian comedy figures. Derived from his ballet "Salade", the score is at once economical and brilliant in effect, with the piano mostly used for coloristic devices. With unerring judgment, Mr. Johannesen here worked hand in glove with

Mr. Mitropoulos to produce a witty, extrovert musical romp.

The conductor's modern, rough-hewn approach to the "Eroica" Symphony had considerable power, and it illuminated certain details in a fresh way. But on the whole it seemed as if the work asserted its greatness by withstanding rock-like Mr. Mitropoulos' aggressive interpretation.

—R. A. E.

## Little Orchestra Launches Series

Little Orchestra Society, Thomas Scherman conductor. Elena Nikolaidi, contralto; Phyllis Curtin, soprano. Town Hall, Oct. 25:

Scena Piano e Forte for brass, Giovanni Gabrieli  
Three Pieces from Lyric Suite, Berg  
"Lieder eines fahrenden Gesellen", Mahler  
Dixtuor, D major, Op. 14, for winds, Enesco  
Act I, Scene 2, from "Euryanthe", Weber

Thomas Scherman, always an imaginative and enterprising program-builder, opened the current season of the Little Orchestra Society with a list of works that made it positively imperative to be present. The stately Gabrieli music, played by two groups of three players each at the sides of the stage, was an ideal opener. With Alban Berg's arrangement of three sections of his Lyric Suite for string quartet for string orchestra, the audience was swept across three centuries into a world of feverish introspection, subtle intimations, and exquisite tonal fantasy. Mr. Scherman and his players were timid in this music, but they caught something of its exquisite beauty, fantastic designs, and emotional rapture.

Elena Nikolaidi's magnificent voice is one of the major joys of the concert and opera stage today, and she sang the "Lieder eines fahrenden Gesellen" with elemental passion and sincerity. Mr. Scherman's tempos were wrong; the first two songs were too slow, and the third unsteady; but with all its technical shortcomings, this was a deeply moving performance. Georges Enesco's Dixtuor, for ten wind instruments, is a sweet, admirably scored piece of discursive and highly eclectic content. It was boring in a very charming way.

Both Miss Curtin and Miss Nikolaidi performed the "Euryanthe" solos and duets in the grand manner; and Miss Nikolaidi brought the scene to a climax of power and excitement with her singing of the tremendous final aria, "Bethörte! die an meine Liebe glaubt". The two voices blended better than might have been expected, and Mr. Scherman, who had conducted a concert performance of the entire opera in Carnegie Hall on Jan. 13, 1953, kept things well in hand. This was an inspiring coda to an evening of consistently fresh and fascinating music.

—R. S.

## Philharmonic Concert Honors Columbia Bicentennial

New York Philharmonic-Symphony, Leopold Stokowski conduct-

ing, Gary Graffman, pianist. Carnegie Hall, Oct. 26:

Overture: "Chanticleer", Mason  
Symphonic Fantasia No. 2, Luening  
Symphony No. 2, A major, Moore  
Piano Concerto No. 2, D minor, MacDowell  
Dance Suite, Bartok

This concert by the New York Philharmonic-Symphony, under Leopold Stokowski, was sponsored by the Alice M. Ditson Fund as a



Grant Johannesen

salute to the bicentennial of Columbia University, and presented five works by members and heads of the university's department of music, past and present. The evening's soloist was Gary Graffman, an exceptionally gifted young pianist who won the Rachmaninoff Foundation Award at the age of eighteen, in 1947, when he was a freshman at Columbia.

To open, Mr. Stokowski offered the invitation audience of faculty, students, and social leaders a rousing performance of the "Chanticleer Overture" by the late Daniel Gregory Mason, first MacDowell Professor of Music at Columbia and a faculty member from 1905 to 1942. This was followed by works of two contemporaries—the Symphonic Fantasia No. 2 by Otto Luening, Joline Professor of Music at Columbia's sister institution, Barnard College, and musical director of the Brander Matthews Theater since 1944; and the Second Symphony of Douglas Moore, current holder of the MacDowell chair and executive officer of the department in which he has served since 1926. Neither of these last-named works follows a radical line of musical thought, but both have considerable individual merit. Luening's Fantasia, a sort of symphonic metamorphosis on a theme, makes strikingly original use of the orchestra, and the Moore Symphony of bubbling folk-dance-like figurations and a rich flow of melody cast in a clear classic mold. It was also satisfying to note during the first half of the program that Mr. Stokowski had whipped the Philharmonic into fine shape for this concert.

Mr. Graffman was heard in the Second Piano Concerto of Edward MacDowell, first Professor of Music at Columbia and founder of the department of music in 1896. The pianist brought heartfelt enthusiasm to this work, making it sound heroic and vital. His playing was, in the best sense of the word, virtuosic. Bela Bartok's Dance Suite, after the American works, showed its unmistakable European origin. The composer was given berth by Columbia in 1941 and 1942 as a research fellow in music, after re-

(Continued on page 30)

# RECITALS in New York

## Ozan Marsh, Pianist Town Hall, Oct. 18

Returning to Town Hall after some years' absence from the local concert scene, Ozan Marsh presented an all-Liszt program.

It was evident from the opening "Funérailles", so movingly played in memory of the late William Kapell, that the young California pia-



Ozan Marsh

nist was a Lisztianer to the manner born. With his transcendent technical equipment and artistic integrity, Mr. Marsh never fell into the trap of using Liszt's music as a mere vehicle for personal display.

The delicate charm of his playing in "Au Lac de Wallenstadt", the subtle nuances he achieved in the opening flute-like measures of the Fifth Paganini Etude in E, the singing quality of his tone in the richly sonorous thumbed melody of the minor section of the same Etude, were no less compelling than were the powerfully thunderous chordal and interlocking octave passages (played at a speed few could match) in "Funérailles", "Après une lecture de Dante", and in the B minor Sonata.

The pianist added two encores to the rather short program, one of which, "Nuages gris", may have been heard here for the first time. From the collection recently published in London of hitherto unavailable Lisztiana, "Nuages gris" is a rather unpretentious tonal impression in which Liszt anticipates some of our modern harmonic progressions. Mr. Marsh played it exquisitely and then brought down the house with a rousing performance of the Twelfth Rhapsody.

—R. K.

## Manhattan Trio Town Hall, Oct. 19 (Debut)

The Manhattan Trio, comprising Ernest Ulmer, pianist, Oliver Colbentson, violinist, and David Wells, cellist, was formed in the summer of 1951, after association as students of the Manhattan School of Music. Although its youthful members are known to Town Hall audiences by way of several recital and solo appearances, they were making their formal debut as an ensemble on this occasion, with a program listing Beethoven's Trio in E flat, Op. 70, No. 2; Mozart's E major Trio, K. 542; and Ravel's only work in this form, the A minor Trio. They warmed slowly to their task as the evening progressed. The Beethoven and Mozart trios emerged rather poorly, the tonal fabric of the ensemble being frequently ragged. Paradoxically, in the Ravel work, a minor masterpiece requiring the utmost in or-

ganization of instrumental timbre and unity of style, they achieved a remarkably polished, subtly colored and expressive performance. While Mr. Ulmer, acting as a steady force at the piano, had earlier tended to dominate the proceedings, and where at critical times Mr. Wells's cello had been barely audible, the trio rallied for its final offering and left the impression of considerable potential.

—C. B.

## New Art Wind Quintet Carnegie Recital Hall, Oct. 22

The New Art Wind Quintet offered two premieres in this concert, the first in a series of three. They were Heitor Villa-Lobos' Quintette en forme de Choros, in its American premiere, and Jan Meyerowitz's Woodwind Quintet, in its world premiere. Villa-Lobos' comparatively brief work is an experiment in sonorities and bold harmonies, a sort of notebook of fragmentary ideas, with one episode that descends into banality. Formally vague, it contains some arresting material.

The Meyerowitz Quintet, on the other hand, is rather ordinary in its materials, but expertly put together. The opening and closing movements are strong in a structural sense, and the Adagio is genuinely expressive in a sentimental and familiar way. Both works were well worth hearing.

The program opened with the Wind Quintet, Op. 88, No. 2, by Anton Reicha, friend of Haydn and Beethoven and teacher of Gounod and Liszt. In its modest way, this lucid, sturdy music is quite delightful. Another minor composer who deserves an occasional resurrection is George Onslow, a pupil of Reicha, whose Quintet, Op. 81, proved well-bred, fluent, and melodious. The concert ended with a modern masterpiece, Hindemith's Kleine Kammermusik, Op. 24, No. 2. All of the performances were admirable, both in execution and style.

—R. S.

## Ingrida and Karina Gutberg, Duo-Pianists Town Hall, Oct. 22 (Debut)

Ingrida and Karina Gutberg, Latvian-born duo-pianists, have made tours of both Europe and the United States since their graduation from the Mozarteum in Salzburg, but had not been heard in New York before. For their debut here they chose a program consisting of Mozart's F major Sonata, K. 497; Stravinsky's Concerto per due Pianoforti Soli; Saint-Saëns' Scherzo, Op. 87; and Rachmaninoff's Second Suite, Op. 17. They are both able pianists, and their previous concert experience has stood them in good stead, judging by their ease in performance and winning stage deportment. The Stravinsky concerto was wanting in the sheer technical expertise required to make that work sound, but in the Mozart and Rachmaninoff works they approached a unity of conception that brought the music very much alive. —C. B.

## Katherine Bacon, Pianist Town Hall, Oct. 23, 2:30

Katherine Bacon, well known in New York not only as a recitalist but as a teacher, offered a rich and well-varied program that included Beethoven's "Appassionata" Sonata, Schumann's "Carnaval", five Debussy Preludes, Mozart's Rondo in A minor, and Alan Rawsthorne's Four Bagatelles. These last pieces proved to be deftly written and



Katherine Bacon

filled with emotional nuance, skillfully brought out by Miss Bacon. She was fully at home in the Beethoven and Schumann music, and she played it with a wealth of expression, even if she did not have quite enough strength to soar through the bolder passages with ease. In the "Carnaval" she achieved some delicate effects in the lyrical sections of the work. Here, as in the Debussy pieces, her excellent sense of tone color and control of sonority enabled her to shape phrases in interesting and original ways.

—A. R.

## New York Pro Musica Antiqua Kaufmann Auditorium, Oct. 23

A delightful program of English music, from the fourteenth to the sixteenth centuries, was given in the first of seven concerts planned by this organization at the YM and YWHA on Lexington Avenue this season. Noah Greenberg was the musical director, and Bernard Krainis his associate. The concert enlisted the six Primavera Singers and four players with Russel Oberlin, countertenor; Charles Bressler, tenor; and Betty Wilson, soprano, as soloists. Mr. Oberlin scored particularly in an "Alleluia" by a school-of-Worcester composer. Mr. Bressler also won plaudits for his work in the plaintive "Puisque M'Amour", with two violas as ac-

companying instruments; and Miss Wilson for her sung descant to Henry VIII's "O My Heart". Paul Maynard was heard in harpsichord solos, and the other instrumentalists also distinguished themselves.

—A. R.

## Thomas Brockman, Pianist Town Hall, Oct. 24, 2:00

Thomas Brockman, brilliantly gifted young American pianist, returned to Town Hall from a successful European tour to play a recital of outstanding merit. His program included Schumann's "Bunte Blätter", Op. 99; Prokofiev's Eighth Sonata, Op. 84; Handel's Suite in D minor; Schubert's "Ländler"; and a French group which included Fauré's Sixth Nocturne and Ravel's "Alborada del gracioso".

Mr. Brockman's playing offered an evening of solid pleasure. There was nothing pretentious about it, nothing oversized, nothing exaggerated. It was straightforward,



Thomas Brockman

deeply musical, and intelligent. He handled the various styles he undertook with ease: the Prokofiev was big, driving and rough-hewn; the Handel was crisp, sweet, stylish, and extremely well organized rhythmically; and the Ravel was brought to life in colors rarely discovered for this work on a black and white keyboard.

—W. F.

## Quartetto Italiano Town Hall, Oct. 24, 5:30

The Concert Society presented a program that was handsomely played. The Quartetto Italiano was there to preform Haydn's G major Quartet, Op. 77, No. 1, and Verdi's Quartet in E minor, Op. 68. Sandwiched between these works was the two-piano team, Dougherty and Ruzicka, which played Schubert's

(Continued on page 22)



Quartetto Italiano



# Guitarists in Spanish Music

SANTORSOLA: Concertino for Guitar and Orchestra (with Paul Sacher conducting the Vienna Symphony). SOR: "Variations on a Theme by Mozart", Op. 9. TARREGA: "Recuerdos de la Alhambra". SANTORSOLA: "Praeludium a la Antiqua". WALKER: "Variations on a Spanish Song". LLOBET: "Leonesa". AMBROSIO: Suite No. 1. SOR: "Little Variations on a French Air". ALBENIZ: "Grenada" (arr. by Tarrega). *Luise Walker, guitarist.* (Epic LC 3055, \$5.95)\*\*

THE music in this album covers almost two centuries. Fernando Sor (1778-1839) has become familiar to us through the recitals of Andres Segovia. Both sets of variations in this album are charming, and both are elegantly performed. The air upon which the "Little Variations" are based is a first-cousin to "For He's A Jolly Good Fellow".

Francisco Tarrega (1854-1909) was also a devotee of the classical guitar, carrying on the heritage of Sor, besides forging ahead with new conceptions of technique and musical effects. The "Recuerdos de la Alhambra" (subtitled an etude for tremolo) is not especially memorable as music, but it is admirably effective as an etude. Tarrega's transcription of the Albeniz piece reveals his mastery of the guitar idiom just as impressively.

Hermann Ambrosius, born in Hamburg in 1897, worked for many years as a director of Radio Leipzig. His Suite No. 1 is made up of a Praeludium, Anglaise, Sarabande, and Bourree, and, as the titles suggest, is composed in neo-baroque style. The music is in good taste, although highly derivative.

## Segovia's Teacher

Miguel Llobet (1875-1938) studied with Tarrega and became in turn the teacher of both Andres Segovia and Luise Walker, who was born in Vienna, but who plays Spanish music to the manner born. Llobet's "Leonesa" is doubly welcome in that it is lyric and free from virtuosic display. The guitar is most haunting in its moods of pure song. The Walker "Variations on a Spanish Song" display the technical resourcefulness of the instrument very well, if with no great musical eloquence.

Guido Santorsola was born in 1904 in Brazil, of Italian parentage. His Concertino for Guitar and Orchestra is curiously uneven in its materials, development, and harmonic idiom. Passages of considerable ingenuity alternate with clichés and echoes of other composers. The "Praeludium a la Antiqua" reveals a naive conception of the "old style", without charming us, as Villa-Lobos often does in works of a somewhat similar stamp.

As a whole, this album is a welcome addition to the library of recorded guitar music.

—R. S.

SPANISH MUSIC FOR GUITAR. *Narciso Yépes, guitarist.* (London LL 1042, \$5.95)\*\*

AN artist of special reputation in his native Spain, Mr. Yépes seems to me a guitarist comparable to the great Andres Segovia. Certainly the amount of color and shading he can elicit from his instrument is incredible, and yet the over-all impression is one of austerity and classicism because of his excellent musical taste. The works included in this disk, all worthy of the artist, cover a wide range, but Falla's "Hommage: Pour le tombeau de Debussy" stands out for its haunting beauty. Mr. Yépes' versions of Spanish piano pieces should prove valuable source mate-

rial for pianists. Besides the Falla, the record offers Luis Milan's Two Pavans; Gaspar Sanz's Folia; Fernando Sor's Two Minuets, and Rondo; Francisco Tarrega's "Recollections of the Alhambra" and "Alborada (Little Music Box)"; Albéniz's "Legend" and Malagueña ("Rumores de la Galeta"); Granados' Spanish Dance No. 10; Turina's Fandanguillo; Oscar Esplá's "Two Levantines"; Morreno Torroba's Melody; and Joaquin Rodrigo's "In the Wheat Fields".

—R. A. E.

FRESCOBALDI: Aria and Corrente (arr. Segovia). CASTELNUOVO-TEDESCO: "Capriccio Diabolico". PONCE: Six Preludes: RAMEAU: Minuet. TANS-MAN: Cavatina (Suite). TORROBA: "Nocturno". *Andres Segovia, guitarist.* (Decca DL 9733, \$5.95)\*\*

Andres Segovia is a great musician who plays the guitar rather than a great guitarist who plays music. His incredibly sensitive phrasing, subtlety of tone coloring, and technical wizardry make the works in this recording interesting. The musical value of most of them is slight, but Segovia brings to them a devotion and absorption that often make glitter seem like gold for an instant.

—R. S.

SPANISH GYPSY AIRS AND RHYTHMS. *Carlos Montoya, guitarist; José Moreno, flamenco singer; and ensemble.* (Remington R-199-171, \$2.99)\*\*

Mr. Montoya, a full-blooded Spanish gypsy who has become well known as guitar player for Argentina, Argentina, and Escudero, gives superb performances of seven traditional gypsy song-dances: fandango, tarantas, bulerias, alegrías, farruca, zambra, and chufia. There is also a set of improvised variations on a fandanguillo. Mr. Moreno's highly exotic singing is presumably as authentic as Mr. Montoya's playing. A good buy for aficionados.

—R. A. E.

THE ZITHER. *Ruth Welcome. THE CIMBALOM. Dick Marta.* (Cook: Sounds of Our Times 1032, 10", \$4)\*\*\*\*

This recording is amazingly good, technically, and both Miss Welcome and Mr. Marta play their respective instruments very well, but the music is prevailingly light in style and treatment. Cannot the zither and cimbalom get a little deeper than this, on occasion, or should they always be folksy and popular? Miss Welcome plays a Viennese waltz, "The Happy



ON LA SCALA DISK. Richard Tucker, right, the first American tenor ever invited to participate in an official La Scala recording (the forthcoming "La Forza del Destino", on Angel Records), is welcomed by Antonio Ghiringhelli, general manager of the Milan opera house

Dancing Rose", "Greensleeves", "Two Little Stars", and others. Mr. Marta performs Brahms's "Hungarian Dance" No. 8; a "Roumanian Rhapsody"; and a traditional Csardas group.

—R. S.

## Puppet Show

FALLA: "El Amor Brujo". *Ana Maria Iriarte, mezzo-soprano; Orchestra de la Société des Concerts du Conservatoire, Ataulfo Argenta, conducting.* "El Retablo de Maese Pedro". *Lola Rodriguez Aragon, soprano; Gaetano Renom, tenor; Manuel Ausensi, baritone; Orchestre National de la Radiodiffusion Française, Eduardo Toldra conducting.* (Angel 35089, \$5.95 and \$4.95)\*\*\*

Three versions of "Master Peter's Puppet Show" are now available on LP disks, but this is the best to date. There seems no further need to point out the subtle elegance and humor of the Falla masterpiece, which come through perfectly in this delightful performance. "El Amor Brujo" is less brilliantly served by its interpreters, but Miss Iriarte, with a rich voice and fine style, seems a singer to watch, and the orchestral performance is very good.

—R. A. E.

## Spanish Keyboard Music

CABEZON: "Diferencias sobre El Canto del Caballero". CASANOVAS: Sonata in F major. ALBENIZ: Sonata in D major. ANGLES: Aria in D minor. GALLES: Sonata in F minor. FREIXANET: Sonata in A major. RODRIGUEZ: Sonata in F major. SOLER: Sonatas in D major, G minor, D minor, F sharp minor, and F sharp minor. *Jose Falgarona, pianist.* (Vox PL 8340, \$5.95)\*\*

THIS album represents a very happy choice of keyboard works ranging from the sixteenth to the late eighteenth and early nineteenth centuries. The music was not written for the modern piano, of course, but it retains much of its spirit and charm when played on the piano, especially since Mr. Falgarona is careful to keep it clear and transparent in texture. The eight composers included in this delectable recital reveal an amazing range of styles and influences. Felix Antonio de Cabezón was one of the notable composers of the sixteenth century, internationally famous in his own time, if known only to specialists today. His variations are noble in style and interesting in structure. Of all the works in the album they are least effective on the piano.

Narciso Casanovas, like Angles, Galles, Rodriguez, and Soler, was a monk. He was born in 1747 and died in 1799. His Sonata in F major, as Kurt Stone points out in his interesting notes on the album, sounds amazingly like Haydn. The sonata by Mateo Albeniz (c. 1760-1831) has strong traces of Scarlatti but also Spanish folk elements. Rafael Angles (1730-1816) shows an affinity with Johann Christian Bach in the contours and harmonization of his Aria in D minor. The Scarlatti influence and the Spanish dance rhythms are equally pronounced in the sonata by Jose Galles (1761-1836). Neither the first name nor the life history of Freixanet are known, but his sonata is charming. The sonata by Vicente Rodriguez (1685-1761) is zestful and has a Scarlatti flavor. Antonio Soler (1729-1783), a pupil of Scarlatti, was one of Spain's greatest composers. The five sonatas in this recording are uniformly delightful, as witty as they are fluent and inventive.

—R. S.

GRANADOS: "Goyescas". *Nikita Magaloff, pianist.* (London LL 954, \$5.95)\*\*\*

Mr. Magaloff plays these

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sentimental, ornate, pianistically effective pieces tastefully and with technical bravura where it is called for. "El Pelele" is not one of the "Goyescas" for piano, but Granados used it in his opera "Goyescas" along with the other pieces. One is grateful to Mr. Magaloff for avoiding the sticky sentimentality into which pianists so often fall when playing these genre pieces.

—R. S.

## Odnoposoff Recital

FALLA: "Suite Populaire Espagnole" (arr. Kochanski). NIN: "Chants d'Espagne" (ed. Kochanski). *Ricardo Odnoposoff, violin; Jean Antonetti, piano.* YSAÏE: Sonatas for Violin Solo, No. 3, D minor, Op. 27, and No. 4, E minor, Op. 27. *Ricardo Odnoposoff, violin.* (Concert Hall Society CHS-1175, \$5.95)\*\*\*

RICARDO ODNOPOSOFF plays the Kochanski arrangements of Manuel De Falla's famous "Spanish Popular Songs" brilliantly, and the "Chants d'Espagne" of Joaquín Nin with tonal subtlety and sensuous charm. Jean Antonetti is a match for the demanding piano parts. It is good to see Eugène Ysaÿe's Sonatas for Violin Solo winning attention through recordings, for they are interesting not only as vehicles for the instrument but in their own right as music. Here again, Mr. Odnoposoff displays technical mastery and a firm grasp of the musical design.

—R. S.

## Grumiaux Tzigane

RAVEL: "Tzigane"; "Habanera". BARTOK: "Six Roumanian Dances". DEBUSSY: Sonata for Violin and Piano. *Arthur Grumiaux, violin; Paul Ulanowsky, piano.* (Boston Records B203, \$5.95)\*\*

Arthur Grumiaux chose Ravel's "Tzigane" as one of the two works with which he made his American debut on Feb. 1, 1952, with the Boston Symphony under Ernest Ansermet. The other work was Mozart's Violin Concerto in G major. He plays the Ravel music in this recording with bravura and abundant energy. It is not as savage or as colorful an interpretation as some other artists have given us, but it is exciting. In the Bartok pieces, Mr. Grumiaux's skill as a colorist comes to the fore, but it is in the Debussy Sonata that he is at his best. Here, his elegance, his chiseled phrasing, and his refined sense of form have full play. The music is extremely emotional, it is true, but the sensuousness is veiled and confined within precise boundaries. Mr. Grumiaux obviously understands the dual nature of the work. Paul Ulanowsky plays with his customary tonal beauty and acute feeling for ensemble.

—R. S.

## For Orchestra

SHOWPIECES FOR ORCHESTRA, Vol. 2. *Los Angeles Philharmonic, Alfred Wallenstein, conductor.* (Decca DL 9728, \$5.85)\*\*\*

This is a selection of short orchestral items from two countries, and by three composers. Chabrier is represented by his "Marche Joyeuse", "Habañera", and "España" Rhapsodie; Smetana by four excerpts from "The Bartered Bride" and "The Moldau"; and Berlioz by the "Hungarian March", "Minuet of the Will-o'-the-Wisps", and "Dance of the Sylphs", all from "The Damnation of Faust". They are played with considerable color and rhythmic zest.

—R. M. K.

## Superb Bach

BACH: Suite No. 2 in B minor; Suite No. 3, in D major. *Stuttgart Chamber Orchestra, Karl Münchinger conducting.* (London LL-848, \$5.95)\*\*\*

THOUGH the four Bach orchestral suites have often appeared on disks, the present recordings of the second and third by the Stuttgart Chamber Orchestra are extremely welcome. They are played with the understanding and precision, the command of style, and the justness of tempos, that have marked the work of this famous organization in its world tours. The solo flute playing of Andre Penin is particularly fine in the Second Suite, and Doris Rossiaud's harpsichord plays an important role in realizing the *continuo* in both works. Mr. Münchinger uses modern instruments in place of the "clarinos" originally designed to take the two upper trumpet parts. Notable is the fact that the performance with a reduced orchestra does not suffer in summoning the pomp of Suite No. 3. It gives a truer feeling of the baroque spirit than those over-lush readings one sometimes hears from larger ensembles. The sound of this recording is also superior in clarity.

—R. M. K.

## Goldberg Variations

BACH: "Goldberg Variations" (Aria with Thirty Variations). *Gustav Leonhardt, harpsichordist.* (Vanguard, Bach Guild BG 536, \$5.95)\*\*\*

GUSTAV LEONHARDT's recording of Bach's "Goldberg Variations" has the same solid merits as his performance of "The Art of Fugue" (BG 532/3). His playing is earnest, intelligent, free from sentimentality without being dry, and completely sincere. The contrapuntal scheme is always clear, and his conception of the music is precise. This young Dutch harpsichordist does not possess the transcendent powers of a Landowska, but who does? If his playing of some of the slower variations plods a bit, he achieves a driving energy in some of the more rapid ones that is appropriate. Mr. Leonhardt has his own ideas about ornaments and about repeats, but he is obviously a careful student of eighteenth-century music and style. Except for one little snag in Variation Sixteen, his playing is secure throughout. His performance of the Aria at the beginning is stiff, but he soon becomes more flexible in the succeeding variations.

—R. S.

## Pleasant Surprise

BEETHOVEN: Piano Concerto, D major, Op. 61 (arranged by the composer from the Violin Concerto, Op. 61). *Helen Schnabel, pianist. Vienna Orchestra, F. Charles Adler conducting.* (SPA Records SPA-45, \$5.95)\*\*\*

I HAD always assumed that Beethoven arranged his Violin Concerto for piano for mercenary reasons, and that he believed that the piano version would disappear in time, so that there was no harm in making some extra pennies from it. But after hearing the piano version in this recording, spiritedly performed by Helen Schnabel and the Vienna Orchestra under F. Charles Adler, I am inclined to think that Beethoven had a genuine interest and respect for the music in its new form. Certainly, the cadenza for piano, with drum in the

first movement, is a wonderful stroke of invention and prophetic of many a later work, notably Richard Strauss's "Burleske". For the very reason that this concerto (admittedly one of the greatest ever conceived) is often "un-violinistic", it adapts exceptionally well for piano. Certain passages, especially in the "Larghetto", lose their incandescence of line, but as a whole the concerto is amazingly pianistic. Pianists would do well to keep the work in their repertoires, for audiences will probably always be curious to hear it.

—R. S.

## Fauré Ballade

FAURÉ: Ballade for Piano and Orchestra, Op. 19. *Grant Johannesen, pianist; Netherlands Philharmonic, Walter Goehr conducting.* FAURÉ: Theme and Variations, Op. 73; Impromptu No. 3, in A flat, Op. 34. POULENC: Eight Nocturnes; Three Mouvements Perpétuels. *Grant Johannesen, pianist.* (Concert Hall Society CHS 1181, \$5.95)\*\*\* Although most of this music has been recorded before, this is a particularly welcome disk, because Mr. Johannesen's remarkably lucid and beautifully poised pianism is well suited to the transparent elegancies of Fauré and Poulenc. The three Fauré compositions afford an interesting cross-section of his music: the Ballade (1877) is characteristic in its original harmonic effects, although a comparatively early work; the Impromptu (1883) provides an exquisite example of his perfectly formed short piano works; and the Theme and Variations (1896), cast in a classical mold but rich and subtle in detail, has been called by Cortot Fauré's finest solo piano work. Poulenc's Mouvements Perpétuels (1918), and the Nocturnes (1929-38) remain engaging, insouciant pieces, in spite of the slightness of their content.

—R. A. E.

## Gulda's Chopin

CHOPIN: Piano Concerto No. 1, E minor. *Friedrich Gulda, pianist. London Philharmonic, Sir Adrian Boult conducting.* (London LL-1001, \$5.95)\*\*\* Although I consider Friedrich Gulda to be one of the most deeply gifted pianists of his generation and an interpreter of great versatility, I must confess that this recording seems pedestrian. The notes are all there; the phrasing is graceful and sensible; the soloist and orchestra work well together. Yet the work seems to have lost most of its "bouquet". Mr. Gulda fails to capture the romantic aura, the nostalgia, the elegant yet poignant emotionalism so necessary to keep this music alive. Furthermore, he works at the difficult passages, instead of dropping them from his sleeve, as Rubinstein and the other consummate Chopin players do. Mr. Gulda uses the Balakireff version of the concerto, which thickens the orchestration judiciously. This performance reveals formidable ability but little charm.

—R. S.

## Conquering Cello

SAINT-SAËNS: Concerto No. 1 in A minor for cello and orchestra. LALO: Concerto in D minor for cello and orchestra. *Zara Nelsova, cellist. London Philharmonic Orchestra, Sir Adrian Boult conducting.* (London LL 964, \$5.95)\*\*\* Connoisseurs of the strings will find a great deal to prize in this disk. Miss Nelsova, better known in Britain than in this country, is one of the conquering line of women cellists typified by the late Suggia. Her tone is warm and caressing, with an individual, expansive quality. There is a sover-

## KEY TO MECHANICAL RATINGS

\*\*\*\*The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

\*\*\* Free from all obvious faults, differing only slightly from above.

\*\* Average.

\* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

eign ease and grace about her superb readings of these two concertos, and the orchestral treatment by Boult, particularly in the Saint-Saëns, is of great power and forthrightness. Less can be said for the somewhat eclectic Lalo concerto, though it is played throughout with great beauty of tone. Its idiom is well caught, and the dialogue between solo instrument and orchestra in the folklike measures of the Andantino is captivating. This is good music of high potency, and a delight to fastidious musicians as well.

—R. M. K.

## Son of David

KHACHATURIAN: Violin Concerto. *Igor Oistrakh, violinist. Philharmonic Orchestra, Eugene Goossens conducting.* (Angel 35100, \$4.95)\*\*\* Here is a performance by the son of David Oistrakh (b. 1931), who visited London in 1953. The recording was made at that time, when he also played in Paris. In this version, young Oistrakh inserts his own cadenza in the first movement. He has marked technical skill and does very well with a notably virtuosic work, as befits the winner of first prizes at the Wieniawski Concours in Poland and at the Budapest International Festival. But his tone does not have all the sweet limpidity of the elder Oistrakh's, nor is there as much personality felt in his playing. The orchestral accompaniment by Mr. Goossens is highly competent, and the disk possesses a luminous clarity and richness.

—R. M. K.

## Popular Concertos

RACHMANINOFF: Piano Concerto No. 2. *Geza Anda, pianist. Philharmonia Orchestra, Alceo Galliera conducting.* (Angel 35093 \$5.95)\*\*\* American record buyers will, I believe, be happy to make the acquaintance of a brilliant new European virtuoso of the keyboard in the person of Geza Anda. Last March he made a successful first appearance with orchestra in London at the Festival Hall. Anda reveals a flashing technique characterized by lightness of touch, fleetness, and a rounded, mellow tone that never becomes harsh even in fortissimo. His analysis of the music he plays is notably sound (as witnessed by his complete awareness of all details of the inner-part treatment of the theme in the Adagio movement of the concerto). Nor is he found wanting where sheer power and speed of execution are the main concern. The recording of the

piano is somewhat lacking in definition, particularly in the left-hand part, during the first movement and part of the second.

—R. E.

TCHAIKOVSKY: Piano Concerto No. 1, B flat minor. *Geza Anda, pianist. Philharmonia Orchestra, Alceo Galliera conducting.* DELIBES-DOHNANYI: "Valse Lente", from "Coppélia". (Angel 35083, \$5.95)

\*\*\* If Mr. Anda played the Tchaikovsky Piano Concerto No. 1 with transcendent fire, technical power, and individuality, then one would welcome yet another recording of this much-recorded and much-performed warhorse. Unfortunately, he does not, in this album. His performance is brittle, emotionally shallow, and lacking in that romantic sweep without which the music can sound stale. Born in Budapest in 1921, and trained in Dohnanyi's master class, Mr. Anda has the polish and facility one would expect, and his playing of his teacher's arrangement of the Valse Lente from "Coppélia" is delightfully suave and brilliant. The Philharmonia Orchestra under Mr. Galliera gives a rather routine performance of Tchaikovsky's score, though supporting the soloist well.

—R. S.

## Piano Solo

BRAHMS: Intermezzo, B flat minor, Op. 117, No. 2; Capriccio, B minor, Op. 76, No. 2; Intermezzo, A major, Op. 118, No. 2; Intermezzo, E minor, Op. 119, No. 2; Rhapsody, 1: minor, Op. 79, No. 1; Rhapsody, C minor, Op. 79, No. 2; Intermezzo, C sharp minor, Op. 117, No. 3; Intermezzo, C major, Op. 119, No. 3; Intermezzo, E flat minor, Op. 118, No. 6; Rhapsody, E flat, Op. 119, No. 4. *Artur Schnabel, pianist.* (RCA Victor LM 1787, \$5.95)\*\*\* Artur Schnabel plays this sometimes impassioned but almost always introspective music with a mellowness and quiet mastery that are deeply gratifying. In the past decade or so, Mr. Rubinstein has achieved a spiritual serenity in his playing that is reflected in these poetic interpretations. Less frenetic than of yore, his pianism has lost none of its fire, but now the energy is more subtly expressed.

—R. S.

BRILLOWSKY PLAYS LISZT. *Alexander Brailowsky, pianist.* (RCA Victor LM 1772, \$5.95)\*\*\* This Liszt recital offers the "Mephisto Waltz", "Liebestraum" No. 3, "Gnomes-reigen" (Concert Etude No. 2), the "Hungarian Rhapsodies" No. 6 (D flat) and No. 12 (C sharp minor), "Valse Oubliée" No. 1, "Les Jeux d'eau de la Villa d'Este", and "La Prédication aux Oiseaux" from "St. François d'Assise". Though stylistically secure, Mr. Brailowsky's playing is not what one would describe as particularly fresh in feeling or easy in execution. The piano tone is fairly harsh and punchy, perhaps the fault of the recording.

—C. B.

DEBUSSY: "Suite Bergamasque"; "Children's Corner". *Walter Gieseking, pianist.* (Angel 35067, \$5.95)\*\*\* This recording, one of a series Walter Gieseking is making for Angel, finds him at the height of his powers. Since he is one of the most distinguished interpreters of Debussy in the world today, this album can be recommended as definitive. The shimmering, infinitely varied tone, the rhythmic subtlety, the poetic quality of the playing reveal a master pianist.

—R. S.



# Schubert on Recent Disks

## Toscanini Plus Maurois

SCHUBERT: Symphony No. 9, C major. *NBC Symphony, Arturo Toscanini, conductor.* (RCA Victor LM-1835, \$5.95)\*\*\*

THIS recording was made at an actual concert in Carnegie Hall on Feb. 9, 1953, through a single condenser microphone suspended fifteen feet above the Maestro's head. The results are faithful to the conductor's method, his terrific drive—he storms through this lengthy work in what must be a record for swift tempos in this symphony. There are many beautiful details, and as a whole the reading is inspiring, but some may prefer their Schubert more mellow and reflective. Unfortunately, there is a good deal of boom in the actual sound, especially toward the close.

Bound in the album is an attractive color-printed supplement containing an essay by André Maurois on "Schubert the Man", with handsome illustrations, and a calendar of the chief events in the composer's life.

—R. M. K.

MOZART: Symphony No. 40, G minor. SCHUBERT: Symphony No. 8, B minor ("Unfinished"). *Vienna State Opera Orchestra, Felix Prohaska conducting.* (Vanguard VRS-445, \$5.95) \*\*\* Among the most recorded symphonic classics, these works appear once again in two sober and stylistically authentic readings. The recordings are not always ideally transparent, but the timbre of the woodwinds is often enchanting. There is also an idiomatic quality and understanding characteristic of the best Austrian musicians when performing beloved classics of their native music.

—R. M. K.

## Two Sonatas

SCHUBERT: Sonata in D major, Op. 53. *Webster Aitken, pianist.* (EMS 108, \$5.95)\*\* SCHUBERT: Sonata in G major, Op. 78. *Webster Aitken, pianist.* (EMS 109, \$5.95)\*\*

WEBSTER AITKEN here continues, with two additional disks, his complete library of recordings of Schubert's piano sonatas, a task that denotes devotion and a serious approach.

There is an amazing play of fancy, as well as harmonic audacity in these works—procedures that point toward the future, to Chopin, Schumann, and even Brahms. The "Seconde Grande Sonate" in D major, Op. 53, dedicated, like Beethoven's "Archduke" Trio, to Archduke Rudolf, reveals a large structural plan, in the first movement particularly, with its terrific scale passages and thundering chords at times suggesting trumpet calls. But there is much winning melodic material and rare effects of modulation, with a subtle rhythmic variation, in the delightful Scherzo and Rondo that close the work.

The Sonata in G major, Op. 78, was originally titled "Fantasy, Andante, Minuet, and Allegretto for Pianoforte Solo" and presents some of the ripest and most lovable examples of the composer's invention. There are Schumannesque touches, in the brooding opening movements, and in the knightly pageantry of its second section. The famous melody of the Menuetto, with its dainty Trio, and the fanciful, Italianate Allegretto which provides the finale, are among the most delectable pages of Schubert's piano writing.

Mr. Aitken plays these works with immense virtuosity. While his method as a whole is rather percussive

and at times even brittle, one can compensate for the over-bright tone of the piano by turning up the bass somewhat and moving down the treble and the volume. In the sense of well-paced and tinted sound, he does give a luscious though reserved Romantic color to many pages of the works. One's reservations would apply mainly to the fact that there is very little variety of treatment. Everything here is poised, crisp, and rather business-like.

—R. M. K.

## From Russia

SCHUBERT: Duo Sonata in A major, Op. 162. *FRANCK: Sonata in A major. David Oistrakh, violinist; Lev Oborin, pianist.* (Colosseum CRLP 151, \$5.45)\*\* A coupling of considerable interest, as it reveals further interpretative facets of the art of these two leading Soviet artists. The Schubert work, while played with a certain coolness and detachment, offers an expert command of the idiom; and the jaunty, delicate type of reading is in character with the somewhat less than heaven-storming nature of this sonata. The pianist enjoys fully as much prominence as the violinist, a practice legitimate in a duo sonata written with equal opportunities for the two instruments. The Franck work, however, needs a more fused contribution, tonally. There is a considerable degree of melodramatic accent in the latter half of the opening movement.

—R. M. K.

## Death and the Maiden

SCHUBERT: String Quartet No. 14, D minor ("Death and the Maiden"). *Vienna Philharmonic Quartet.* (Telefunken: LGX. 66016 \$5.95)\*\* An energetic, knowledgeable performance of a famous work by a group of skillful musicians headed by Gustav Swoboda. The playing, like the recording itself, has a tendency to become strident and overblown.

—R. E.

SCHUBERT: String Quartet No. 14 in D Minor, "Death and the Maiden". *Budapest String Quartet.* (Columbia ML 4832, \$5.95)\*\* This is the second disk in Columbia's album SL-194, which also includes Quar-

tets Nos. 13 and 15. It was made a little over a year ago at the Library of Congress utilizing the Whittall collection of Stradivarius instruments. The artistry of the players combined with the magical beauty of the instruments provides one of the most treasurable performances of the favorite "Death and the Maiden" that is likely to become available today.

—R. E.

## Songs in Folk Style

BRAMHS: Songs in Folk Style. DVORAK: "Zigeunermelodien" (Gypsy Songs), Op. 55. *Anny Felbermayer, soprano; Victor Graef, pianist.* (Vanguard VRS 446, \$5.95)\*\*

SONGS in Folk Style is a loose term for the Brahms works, which Anny Felbermayer, soprano of the Vienna State Opera, sings in this album. Five of them are from the beautiful "Deutsche Volkslieder", for solo voice and piano, arrangements of German folk songs published by Brahms in 1894. They are "Die Sonne scheint nicht mehr"; "Da unten im Tale"; "Feinsliebchen, du sollst mir nicht barfuss geh'n"; "Schwesterlein"; and "In stiller Nacht". Miss Felbermayer also sings Brahms's "Wiegenlied", Op. 49, No. 4; "Vergeliches Ständchen", Op. 84, No. 4; "Sandmännchen", No. 4 of the "Volkskinderlieder"; "Mädchenlied", Op. 85, No. 3; and "Dort in den Weiden", Op. 97, No. 4.

Gifted with a fresh, lovely voice and obviously endowed with a vivacious temperament, Miss Felbermayer sings all of these songs charmingly. Sometimes, she is too charming, too simple, in her interpretative approach, missing something of the horror latent in "Schwesterlein" and something of the almost ecstatic melancholy of "In stiller Nacht". But her performances are always lucid and intelligent. Technically speaking, her singing of the Dvorak cycle is excellent. But here too, she misses the savagery, the wild freedom that such artists as Lehmann and Frijs have found in them. But if she does not always plumb the depths, she nonetheless finds beauty and significance. As a lyricist, Miss Felbermayer is above reproach. Perhaps it is only natural that so young an artist has not yet added all of the harsher and more somber tones to her musical palette. Mr. Graef's accompaniments are adequate without being either forceful or subtle in coloring and dynamics.

—R. S.

MARTHA SCHLAMME SINGS SONGS OF MANY LANDS. *Martha Schlamme, folk singer.* (Vanguard VRS 7012, \$4.00)\*\* Miss Schlamme, a Vien-

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nese by birth, escaped from the Nazis and lived in England, where she sang for the BBC and at the Players Theatre in London. Afterward she came to the United States and made a concert tour here. Her recordings are of a dozen songs in six languages, all unhackneyed, ranging from the gay Austrian "Die Vogelhochzeit" to the tragic Yiddish "Yoshe fuhr awek", telling of the woe of two lovers when the man departs for conscription. She reveals a pleasant, if not unusual, voice and considerable imagination. The accompaniments are played by Tanya Gould. This is a ten-inch record, moderately well-sounding.

—R. M. K.

## Eroica and Others

BEETHOVEN: Symphony No. 3 ("Eroica"). *Stadium Concerts Symphony, Leonard Bernstein conducting.* (Decca DL 9697, \$5.85)\*\*\* Yet another recording of the "Eroica", one that offers a certain interest in the fact that the American conductor treats the mighty score with spirit and some original devices. Mr. Bernstein succeeds best, in the "Marcia Funèbre", in summoning the threnodic mood, but there are also lightness and animation in the Scherzo. The sound of the orchestra is superior.

BEETHOVEN: Symphony No. 5. *New Orchestra Society of Boston, Willis Page, conductor.* (Cook Sounds of Our Times 1067, \$5.95)\*\*\* This recording is designed, in the words of the record cover, "for use with the 1-11 16" standard Cook System; playback outside track—12 DB at 10 KC; playback inside track—flat; 500 cycle crossover both tracks." The performance by the New Orchestra Society of Boston under Mr. Page sounds rich and sonorous. A recording worth looking into by adherents of the binaural system.

MENDELSSOHN: Symphony No. 5, D major ("Reformation"); BEETHOVEN: Symphony No. 8, F major. *Los Angeles Philharmonic, Alfred Wallenstein, conductor.* (Decca DL 9726, \$5.85)\*\*\* The Mendelssohn is of interest, especially since it offers a contrasting reading, issued almost at the same time as that by Mitropoulos and the New York Philharmonic-Symphony. Mr. Wallenstein views the symphony more romantically. There is a more traditional "legendary" coloring to the present version, though the results are less graphic in many instances. The tone is beguiling in its richness, and there is a fluent sweep to the reading. The Beethoven is given a powerful and animated interpretation, capturing the original and quirkish nature of the work.

—R. M. K.

## For Band

MARCHES AROUND THE WORLD, Vol. 2. *Vanguard Military Band, Hans Abminger conducting.* (Vanguard VRS-7009, \$4.00)\*\* A companion disk to another of similar title, representing works in this genre by composers of various countries. The composers represented are Komzak, Sousa, Monckton, Ziehrer, Peci, Dobes, and Kosteletsky. The most familiar item to Americans is Sousa's "Stars and Stripes Forever", but the others have their interest, too. All are played smartly and with no lag in tempo.

—R. M. K.

## Who was Charles Henry Wilton?

HAYDN: String Trios, Op. 53, Nos. 1, 2, and 3, G major, B flat major, and D major. *WILTON, CHARLES H.: String Trios, Nos. 1, 3, and 6, A major, C major, and F major. Jean Pougnet, violin; Frederick Riddle, viola; Anthony Pini, cello.* (Westminster WL 5296, \$5.95)\*\*\*\*

WHO was Charles Henry Wilton? He was obviously an excellent composer, as the three trios in this recording bear witness. It is known that he played the viola and was active in Liverpool and London in the latter part of the eighteenth century. The British Museum has publications of Wilton ranging from 1770 to 1827, but no autograph manuscripts. The Trio Sonatas were unearthed in the 1930s by the English conductor Leslie Bridgewater while he was going through a stack of manuscripts from the estate of the Earl of Aylesford, a leading English patron of music in the eighteenth century.

Wilton's music has great charm,

amiability, and at the same time dignity. It makes us realize the amenities of eighteenth-century living even more clearly than do the vigorous masterpieces of Haydn coupled with it in this album. The music of a great master usually absorbs us with its sheer power, individuality, and historic prestige. It is to the lesser figures we must turn to familiarize ourselves with the day-by-day musical life of the past.

Haydn's string trios are magnificent music, which makes it easy to understand why he became such a master of the string quartet. He handles three voices with an abundance of invention, contrapuntal skill, and sense of scoring that continually astound us. Messrs. Pougnet, Riddle, and Pini, who have already recorded two of the Beethoven String Trios, Op. 9, for Westminster, play all of the works with penetrating artistry, excellent style, and beautiful tone.

—R. S.

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## RECITALS in New York

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Sonata, Op. 30, and "Lebenstürme", Op. 144, very beautifully.

The string players from Italy were quite understandably the big news of the concert. This writer, who had never heard them before, found their playing delightful. The word "delightful" comes to mind rather than a superlative because delight, it seems to me, is what they did. They played so alertly, so precisely, so elegantly, and at the same time, so coolly. This was true in the lyrical Verdi canvas as well as in the classical design of the Haydn quartet. It was a great pleasure to hear these men play.

—W. F.

**Ronald Hodges, Pianist**  
Town Hall, Oct. 24th (Debut)

Ronald Hodges, young American winner of the International Piano Competition in Luxembourg, chose an ambitious program for his Town Hall debut. Although there was much to admire in the clear-cut finger articulation and balanced phrases of Mr. Hodges' playing in Mozart's A minor Rondo, the pianist made his deepest impression in Ravel's "Gaspard de la Nuit". Here his evident sympathy for the music, the fluidity and intimacy of his style of playing, the sensuous beauty of his tone in soft passages, made for a provocative and colorful performance. "Ondine" was especially noteworthy for the way in which he kept the expressive melodic line floating atop the shimmering tonal washes of the underlying harmonies in a well-modulated and singing legato.

Brahms's Variations on a Theme of Handel received a satisfactory if not entirely convincing performance, in which the pianist was most persuasive in the lyrical variations. Also heard were Bach's D major Toccata and Chopin's F minor Ballade.

—R. K.

**Gretchaninoff Concert**  
Town Hall, Oct. 26

On Oct. 25, Alexander Gretchaninoff celebrated his ninetieth birthday, and this concert was given as a public tribute. It was sponsored by the Belaieff Foundation, established by the Russian music publisher and patron Mitrophan Belaieff. In 1885, Belaieff founded a publishing house for Russian music in Leipzig and published some of Gretchaninoff's early works at that time.

Gretchaninoff will be remembered longest for his songs and choral works, in all probability, although he has written operas, symphonies, chamber music, and works

in other forms. It was appropriate, therefore, that this program should be devoted mainly to his songs. No better interpreter could have been found than Maria Kurenko, soprano, who has done more than anyone else to make them known and loved. Mme. Kurenko sang works ranging from Op. 1 to Op. 160, offering a cross-section of Gretchaninoff's achievement in song. He is at his best in setting Russian poets and in arranging Russian folk songs. Nothing could be lovelier than the Children's Songs of Op. 47 or the Russian Folk Songs of Op. 66 and Op. 91, which Mme. Kurenko sang beautifully in this concert. Vsevolod Pastukhoff was the excellent accompanist.

The Mannes-Gimpel-Silva Trio gave a sympathetic and expert performance of Gretchaninoff's Second Trio, Op. 128, a melodious if ephemeral piece. The composer was present to receive the congratulations of his many friends and admirers.

—R. S.



**Maria Luisa Faini**

**Maria Luisa Faini, Pianist**  
Town Hall, Oct. 27 (Debut)

The New York debut of Maria Luisa Faini was an event of more than usual interest. The young Italian pianist proved to be a highly gifted performer whose style of playing was the direct antithesis of the brittle, hard-toned style. Pianistically, her art harked back to De Pachmann in its stress on beauty of tone, a singing legato, and subtle, controlled nuances, and in its exquisite proportion and balance. Yet her art lacked neither depth nor character, although kept within a small dynamic frame. Miss Faini presented a program that was devoted, in the main, to worthwhile and seldom heard piano music by composers of her native land.

Knowing how to make the most of dynamic contrasts, the pianist often gave the illusion of having more power than she actually had, as in the Finale of the Schumann Etudes Symphoniques and in the closing of Toccata by Alfredo Casella. Her performance of the Schumann, too, revealed more of the Romantic ardor and passion in the score than is usually heard. The Toccata was no less effective because the virtuosity displayed in it was a virtuosity veiled in velvet. Her purling pianissimos in Casella's fleeting Etude in Thirds again demonstrated a technical control far above average.

Among the highlights in an evening of evocative piano playing were the hauntingly lovely sounds Miss Faini drew from her instrument in Busoni's somber but strangely beautiful "Christmas" Sonatina, and the bel canto-like

singing tone she sustained throughout the slow movement of Bach's Toccata in G.

The pianist was also heard to advantage in Clementi's Sonata in B minor, Op. 40, No. 2, in two Scarlatti sonatas, in the seventeenth-century Poglietti's naively programmatic "Aria and Variations over the Age of the Empress Eleanor Magdalena Theresa", and in Malipiero's humorous "Cavalcade".

—R. K.

**Jules Eskin, Cellist**  
Town Hall, Oct. 27, 3:00 (Debut)

Jules Eskin, 23 year-old winner of the Walter W. Naumburg Award for 1954, gave a Town Hall debut recital which demonstrated a very promising talent. It was a difficult program he undertook, especially in that it included the Brahms Sonata in F major. While Mr. Eskin was able to produce really superb performances of such works as the Debussy Sonata, or the Schumann Fantastic Pieces, Op. 75, the demands of the Brahms sonata—especially in the matter of sonority—grounded him. But in general the endowment was all there: splendid intonation, sweetness of tone, a lively structural sense, and, obviously, a bright and musical mind. His playing left this reviewer looking forward to more and even better in the future. Mitchell Andrews was the excellent pianist.

—W. F.

**Lidia Mendelson, Pianist**  
Town Hall, Oct. 28

Lidia Mendelson, who has appeared recently as soloist with the Detroit Symphony and on CBC Trans-Canada network broadcasts, returned to Town Hall with a standard program devoted to works by Schumann, Chopin, and Debussy. Her performance of the more extended works like Schumann's G minor Sonata and the Fantaisie in F minor of Chopin were lacking in design, and her playing was marred by technical inaccuracies and occasional lapses of memory. She was most successful in realizing the mood of Chopin's Nocturne in F major. The group of Debussy Preludes occupying the second half of the program likewise evoked an atmosphere, though frequent changes of tempo in "La Cathédrale engloutie" and other minor deviations robbed her otherwise sensitive interpretations of some of their force.

—C. B.

**Albeneri Trio**  
Town Hall, Oct. 29

Evenness of tone, technical polish, and eloquent musical characterization were all to be found in the performances of the Albeneri Trio, made up of Erich Itor Kahn, piano; Giorgio Ciompi, violin; and Benar Heifetz, cello. The artists gained in warmth and delicacy of co-ordination as the program progressed. They passed from a workmanlike performance of Mozart's Trio in G major, K. 564, to a vivid and energetic appraisal of Walter Piston's Trio in E minor. In this music of modern idiom, their playing had the same elegance and command as in classic works. The Schumann Trio in D minor always poses problems of balance, but they performed it with a tonal luster, brilliance, and authority that were highly gratifying.

(Continued on page 23)



## RECITALS in New York

continued from page 22

fyng. The second half of the program was devoted to an interpretation of Beethoven's mighty "Archduke Trio". In this work, the three artists were at their best.

—C. B.

### Erna Sack, Soprano Carnegie Hall, Oct. 31

An eager and expectant audience, apparently built up by her many recordings, filled the auditorium and stage of Carnegie Hall to hear Erna Sack's first appearance here since before the war. Starting her program at the advertised time, the German coloratura soprano immediately established the fact that she was still as good a singer as she ever had been. A glamorously gowned, gracious person, who on occasion turned and sang to the people onstage, she had her listeners in the palm of her hand all evening long. Her excellent accompanist was Gilbert Hill.

Beginning with the Gluck aria "O del mio dolce ardor", the program encompassed songs by Mozart and Schubert; folk songs from Sweden, Italy, and Germany; arias from "Linda di Chamounix" and "Dinorah"; and Strauss's "Tales from the Vienna Woods". The last three items gave her an opportunity to exploit the fabulously high tones at her command in the full octave above high C. But it was in the quiet, lyric songs that she excelled. Here she displayed a truly ravishing pianissimo, so perfectly focused that even the tiniest thread of tone could be heard anywhere in the auditorium. At such times the audience sat in an enraptured hush that is rare in concert halls. Her singing—almost a whispering—of the last stanza of "Le lucciole", an Italian folk song, was sheer magic.

There were flaws in Miss Sack's singing—notes off pitch, imprecise fioriture, slack rhythms—but what she did well she did superbly, and her power over her audience was incontestable. It was not surprising that she has already been booked for a second New York recital in Town Hall on Nov. 27.

—R. A. E.

### Quintetto Boccherini Town Hall, Oct. 31, 5:30 (Debut)

The second event in the Concert Society series was the New York debut of the noted Italian organization, composed of Guido Mozato and Arrigo Pelliccia, alternating as first and second violins; Arturo Bonucci and Nerio Brunelli, alternating as first and second cellos; and Luigi Sagrati, viola. The program included Boccherini's Quintet in D minor, Op. 18, No. 5; Malipiero's "Symphony for Five Strings"; and Schubert's Quintet in C major, Op. 163.

The rare combination of instruments enables the group to specialize in works by Boccherini, who wrote a number of string quintets. There are many opportunities in this medium for unusual shadings, and, on the other hand, severe difficulties in securing ideal balances, not all of which were perfectly attained in this concert.

The Quintetto does not play old Italian music in a restrained and



The Albeneri Trio: Giorgio Ciampi, violinist; Erich Itor Kahn, pianist; and Benar Heifetz, cellist

"archaic" manner. Their approach is impassioned and in the Romantic spirit. It was characteristic that some of their better achievements were in the warm lyricism of the Malipiero work, which has a goodly quota of fluent Italianate melody. As a whole, this score is not one of the composer's best, but it is often warm-blooded and seldom dry or academic.

The most moving playing of the program came in the Adagio of the Schubert quintet, which was done with a disarming eloquence and spirit of dedication. The ensemble always provided intensity of performance, and this compensated for playing that was not always as finely fused and polished as one might have wished.

—R. M. K.

### Master Singers Carnegie Recital Hall, Oct. 31 (Debut)

This a cappella group of twenty, under the direction of the young conductor Joseph Liebling, included in its debut program the first performance of "Three Settings of Poems by Ogden Nash", by James Cohn. The composer, who is 26, revealed considerable inventiveness, humor and originality in these settings, which are admirably written for the chorus. His rhythmic sense and parodistic powers were particularly lively. The conducting of Mr. Liebling was done without score and with an assurance that would have done credit to one much more eminent. The singers, blessed with a good ensemble feeling, accurate pitch, and clear diction, acquitted themselves well in a difficult program that also included Bach's motet "Der Geist hift unser Schwachheit", a Sanctus by Clemens non Papa, Ravel's "Trois Chansons", Mendelssohn's "Sechs Lieder im Freien zu singen", Op. 41, Poulenc's Mass in C, and shorter works by madrigal composers of the English school.

—A. R.

### Edna Bockstein, Pianist Town Hall, Oct. 31

Returning to Town Hall after an absence of eight years, Edna Bockstein opened her recital with her own effective arrangement, heard here for the first time, of Bach's Organ Trio Sonata No. 5, in C. Her performance of this sonata was spirited in the corner movements and expressive in the



Erna Sack

Leonard Pennario

florid polyphony of the Largo.

Miss Bockstein's playing throughout the evening was technically self-assured and tonally pleasing. When she allowed the music to speak for itself, as she did in the Bach sonata, in the Brahms Capriccio, Op. 76, No. 8, and in the Two Dances by Hindemith, she was a convincing interpreter. In her endeavor to be expressive at all costs, however, the pianist too often was merely cloying. She had a mannered way of shaping her phrases; this robbed her Beethoven (Sonata, Op. 110) and her Brahms Intermezzo of the distinction they might have had.

The pianist also gave the first New York performance of Lina Mathon Blanchet's unpretentious "A Haitian Folk-Tale". Debussy, Rachmaninoff and Chopin works rounded out the program.

—R. K.

### Leonard Pennario, Pianist Town Hall, Nov. 1

The keynote of Mr. Pennario's recital was its dazzling virtuosity—a virtuosity more refined and polished than heretofore, but nonetheless sensational. Few pianists can generate such electrifying excitement as Mr. Pennario did in his playing of Ravel's own arrangement for piano of "La Valse". Along with an irresistible rhythmic swirl, he simulated orchestral colors in his playing with amazing fidelity.

Likewise in Liszt's F minor Transcendental Etude, which bristles with all sorts of pianistic devices calculated to astonish and beguile the listener, Mr. Pennario missed not a trick nor a musical value. The beauty of his tone, the way he kept the melody soaring above the surging harmonic waves, the speed, accuracy and dynamic shadings of his playing were not only technically impressive, but they disclosed a fine feeling for the Lisztian idiom. The pianist gave the impression that he had reserves of technical resources at his command beyond the etude's requirements, just as in the overwhelming climaxes of "Sepulchrum Romanum Catacombs" and of "The Great Gate of Kiev" from Moussorgsky's "Pictures at an Exhibition."

Beethoven's felicitous little Sonata in F sharp, Op. 78, the opening number, received an ingratiating performance. Brahms's brooding and bitter-sweet Intermezzo in E flat minor, from Op. 118 found the pianist in an introspective and communicative mood that attested to his growing strength as an interpreter. Rounding out the program in an evening of exceptionally fine piano playing were Chopin's F sharp minor Polonaise, Schubert's F minor Impromptu, Op. 142, No.

(Continued on page 27)

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## Sacred Choral Works By American Composers

A sheaf of sacred choral works by American composers has recently been issued by Galaxy Music Corporation. Robert L. Sanders has written an effective motet for mixed chorus (SATB) a cappella on verses from Psalm 62, "Truly My Soul Waiteth Upon God". From Robert Elmore comes a setting of verses from Psalm 10 for unison chorus of mixed voices with organ, "Why Standest Thou Afar Off, O Lord?". "So Fades the Lovely Blooming Flow'r" by James Miller is an arrangement of an old American hymn, "Distress", for mixed chorus (SATB) a cappella. Eugene Feher's "A Plea to the Almighty" is a setting of words from the Psalms for mixed chorus (SATB) a cappella. "The Unknown Soldier", a poem by Clarence Macartney, has been set for mixed chorus (SATB) with organ or piano by Aneurin Bodycomb. Samuel Walter has written a communion hymn, "Humbly I Adore Thee", for mixed chorus (SATB) with optional organ accompaniment. For mixed chorus (SATB) with piano or organ Marcel G. Frank has set words from the Psalms, "Oh, Praise the Lord, Ye Nations All". Cyril Owen's "Suffer Little Children To Come Unto Me" is a setting of verses from the Gospel of St. Luke for mixed chorus (SATB) with Junior Choir (Unison) a cappella.

—R. S.

## Lukas Foss's A Parable of Death

Looking over the vocal score of Lukas Foss's "A Parable of Death", for narrator, chorus, tenor solo and orchestra (Carl Fischer), one is most immediately struck by the technical mastery demonstrated by a composer who is just 32. The skill and ease with which he solves knotty problems, the facility with which choral and instrumental forces are manipulated are evident on just about every page. "A Parable of Death", which is based on stories and poems by Rainer Maria Rilke, is a pretentious work, and there is no getting away from it. Its aims are similar to those of the great classical choral works of Bach, Haydn, and Beethoven; the work is designed to leave its audience limp. It would be difficult to judge from a vocal score how much Foss has succeeded. His combination of stylistic ingredients—Stravinsky plus Copland plus a generous helping of *Welt-schmerz*—still have not produced an entirely unified, cohesive style, and this is very possibly because the above mentioned elements, working as they so often do against one another, do not make for an entirely convincing dish. Be this as it may, Foss is a very gifted young man at work on very, very serious music, and, in-

evitably, it is good to know that such things are being attempted at all.

—W. F.

## Secular Choral Music Listed

BERGER, JEAN: "Dear Aunt Phoebe"; "The Fashions Change" (SSA, piano). (Presser).  
EASON, JAMES: arr.: "The Tod" (Scottish folks rig) (SATB, a cappella). (Paterson).  
FRASER, SHENA: "Little Joe Clacket" (unison, piano). (Paterson).  
HANDEL: "Hear thou my weeping", from "Rinaldo" (arr. by Desmond Ratcliffe) (SATB, a cappella). (Novello/Gray).  
SIEGMEISTER, ELIE, arr.: "Loo-si-ana Gals" (square-dance tune); "Sourwood Mountain" (mountain tune) (SATB, piano). (Presser).  
WATKINS, J. J. F., arr.: "The Carion Crow" (SATB, a cappella). (Paterson).  
WOODGATE, LESLIE: "The Watchmaker's Shop" (unison, piano). (Paterson).

## Works by Landré And Otterloo

Two works by contemporary Dutch composers that the Concertgebouw Orchestra of Amsterdam is scheduled to perform during its American tour this season have been issued by the Donemus Foundation in Amsterdam and are available from C. F. Peters Corporation in this country. Guillaume Landré's *Quatre Mouvements Symphoniques*, and Willem van Otterloo's *Symphonietta for Wind Instruments* are both published in reproductions of the manuscript scores.

I have never heard any of Landré's music, but after examining the score of his *Four Symphonic Movements* I am looking forward to that experience. He is a bold and original harmonist, an incisive musical thinker, a composer who is able to write freely because he has mastered the problems of form.

Each of these *Four Symphonic Movements* is firmly organized, and they are interrelated thematically as well as in other ways. The work begins with a solemn introduction that reminds one of Bartok in its forceful use of very close melodic intervals and in its contrapuntal and harmonic tension. This makes the later leaps in the melodic line doubly effective. The ensuing part, marked *Vivo e leggiero*, has ingenious rhythmic punctuation. From rather unpromising materials Landré develops a highly interesting structure with its contrasting episodes of nervously energetic movement and contemplative stillness.

In the "Nocturne", one could wish for greater eloquence of melody, but the writing is full of mood and color. This is followed by another vigorous

section, in which the scoring enhances the brilliance of the interweaving motives. Landré tends to lean more heavily upon counterpoint in his rapid movements. Towards the close, the music draws upon the full resources of the orchestra and is built up to a blazing climax.

At first examination, I must confess that Willem van Otterloo's *Symphonietta* for Wind Instruments did not make as deep or immediate an impression as Landré's music. The *Symphonietta* is neatly and clearly written; the scoring is notably effective; and the work is commendably compact. But neither the thematic materials nor the harmonic idiom seem particularly distinguished or memorable. Nevertheless, this work certainly deserves to be heard in this country. It is scored for piccolo, two flutes, two oboes, English horn, two B flat clarinets, bass clarinet, four horns, two bassoons, and contrabassoon.

—R. S.

## Songs in Brief

CORY, GEORGE: *Four Settings of British Poets: "The Night Will Never Stay" (Eleanor Farjeon); "Requiescat" (Oscar Wilde); "A Child's Thought of God" (Elizabeth Barrett Browning); and "Daisy's Song" (John Keats).* For low voice. Effective, if sentimental and trite in idiom. (Associated Music Publishers).

FERNANDEZ, OSCAR L.: "A Velha História" ("An Old Tale"). For medium voice. Spanish, Portuguese, and English texts. In folk style and appealing. (Peer International).

HAUSERMANN, JOHN: "Five Singing Miniatures"; "Perhaps I'll Come"; "Death"; "The Water Lily"; "Black Moon"; and "Oread". For medium high voice. Rather lush, frankly sentimental songs with elaborate and pianistically effective accompaniments. (Composers Press).

POULENC, FRANCIS: "Mazurka" (from "Mouvements du Cœur, un hommage à la mémoire de Frédéric Chopin"). For low voice. Nothing new, but Poulenc is as clever and charming as ever in this song. (Mercury).

SHERMAN, HELEN: "To a Tree in Bloom". For medium voice. Sincere, if a bit naive. (Composers Press).

—R. S.

## New Choral Works At English Festival

WORCESTER, ENGLAND.—Two new large-scale choral-orchestral works distinguished the Three Choirs Festival held this year in its triennial round from this city to Hereford to Gloucester. Herbert Howells' "Missa Sabrinensis" (named for the Severn River, which flows past Worcester Cathedral), represented an extension of the traditional Elgar style into fresh harmonic areas and new contrapuntal complexities. Despite its thick writing, in eight parts and more, the music always "sounds"; and despite a prevailing air of polyphonic overactivity, it speaks—as Howells' magnificent "Hymnus Paradisi" also does—with rich and irresistible emotional warmth.

Vaughan Williams' "This Day", a setting of a Christmas text, I did not hear, for it was performed after I had set off for Venice and Benjamin Britten's "The Turn of the Screw". It was well regarded, and I shall have first-hand impressions to pass on when Sir Malcolm Sargent conducts the London premiere in midwinter. Apart from these major items and a few more trifling novelties, the Three Choirs Festival (the 227th in the series) pursued its usual course, alternating Bach and Handel with Elgar.

—C. S.

## First Performances In New York Concerts

### Operas

Rogers, Bernard: "The Veil" (Opera) 55, Oct. 26)

### Orchestral Works

Rietti, Vittorio: *Concerto for Cello and Orchestra*, No. 2 (New York Philharmonic-Symphony, Oct. 28)  
Skalkotas, Nicholas: "Greek Dances" (New York Philharmonic-Symphony, Nov. 4)

### Dance Scores

Sitton, Carl: "Under the Sea Wind" (Tao Strong, Oct. 24)  
Stein, Julian: "Sonnets, from Shakespeare"; "The Final Prize" (Tao Strong, Oct. 24)

### Chamber Works

Allen, Robert: *Introduction and Allegro* (Composers Group, Oct. 29)  
Enesco, Georges: *Dixtouri in D major for Winds*, Op. 14 (Little Orchestra Society, Oct. 25)  
Giannini, Walter: *Chaconne for Violin and Piano* (Composers Group, Oct. 29)  
Meyerowitz, Jan: *Woodwind Quintet* (New Art Wind Quintet, Oct. 22)  
Pike, Alfred: *Quartet No. 2* (Composers Group, Oct. 29)  
Villa-Lobos, Heitor: *Quintette en forme de Choros* (New Art Wind Quintet, Oct. 22)

### Vocal Works

Birch, Robert Fairfax: *Six Songs—"The River"; "I Shall Not Return"; "The Owl and the Pussy Cat"; "The Anguished"; "Weep You No More"; "The Death of the Eagle"* (Composers Group, Oct. 29)  
Cohn, James: "Three Settings of Poems by Ogden Nash" (Master Singers, Nov. 1)  
Gretchaninoff, Alexander: "L'Invitation au Voyage", from "Fleurs du Mal", Op. 48 (Gretchaninoff concert, Oct. 26)

### Piano Works

Blanchet, Lina Mathon: "A Haitian Folk Tale" (Edna Bockstein, Oct. 31)  
Marschal-Leopke, Grace: "Four Tenor Rhapsodic Phantasies" (Grace Marschal-Leopke, Oct. 26)  
Poulenc, Francis: *Thème Varié* (1911) (Walter Hautzig, Nov. 5)

## Composers Forum Opens Season

At the McMillin Theater, Nov. 6, the first Composers Forum of the season represented Russel Smith, with "Anglican Mass" and a Duo and Fugue for winds, and Colin McPhee, with his *Concerto for piano and wind octet* and a group entitled "Six Sea Chanteys", for baritone accompanied by two pianos and five kettle drums.

Smith's "Anglican Mass" is a setting of the ordinary of the Mass in English; it was sung a cappella by the Columbia University Choir under the direction of Carlos Surinach. His Duo and Fugue was performed by an ensemble that included the five members of the New York Woodwind Ensemble, which also served to accompany Grant Johannessen in the McPhee concerto. Randolph Griffith, baritone, sang the sea chanteys, with the composer and Jean Middleton, at the pianos, and Al Howard, the assisting timpanist. Moderator for the forum was Virgil Thomson. Peggy Glanville-Hicks is executive-secretary of the series.

## New York Composers Group Presents Series

The Composers Group of New York offered the second in its series of programs this season, in the Carnegie Recital Hall on Oct. 29. The program included Alfred Pike's *Quartet No. 2*; a group of songs by Robert Fairfax Birch; Walter Giannini's *Chaconne*, for violin and piano; Robert Allen's *Introduction and Allegro*, for cello and piano; four songs from Charles Haubiel's opera "François Villon"; and five piano Preludes by Paul Giasson.

## Paul Sladek Work Designed For Concert Performance

"Minuet Pompadour", by Paul Sladek, among the works winning the 1954 Award Contest of The Composers Press, Inc., was inadvertently designated in this firm's announcement of the winners as a "teaching piece". The publishers wish to state that this piano piece, of medium difficulty, is suitable for concert performances.



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# COMPOSERS CORNER

TWO New York organizations, in addition to the Philharmonic-Symphony, have presented programs recently in recognition of **Ralph Vaughan Williams'** current visit to the United States. A program of his organ and choral works was given by the Canterbury Choral Society, under Charles Dodsley Walker, at the Church of the Heavenly Rest on Nov. 7, and the choir of the Riverside Church, directed by Richard Weagly, was heard in his "Dona Nobis Pacem" the following Sunday. The Riverside choir will also perform his Christmas cantata "This Day" on Dec. 26, for the first time in this country. . . . The male choirs of the Washington (D. C.) Cathedral were led by Paul Callaway in an anthem by the British composer in a musical service on Oct. 31. The same program also contained the first performance of a "Requiem" by **Wilmer Hayden Welsh**.

The Louisville Orchestra has commissioned Los Angeles composer **Peter Jona Korn** to compose a new work for first performance during 1955-56. Other Louisville commissions have gone to **Alberto Ginastera**, **Gian-Francesco Malipiero**, **Robert Muczynski**, and **Alexandre Tansman**. . . . **Everett Helm**, who has also received a commission, has been represented abroad recently by his Concerto for Five Solo Instruments, over the German Südwestfunk, and his Concerto for String Orchestra, over the Belgian Radio.

The fifth General Assembly of the International Music Council, a body founded by UNESCO in 1949, was held in Paris from Oct. 20 to 26. Before its members this year was a project for the administrative reorganization of the Council and the creation of regional music commissions, grouping a number of national committees in various parts of the world.

The first performance of **A. W. Binder's** choral poem "The Heart of America", composed at the request of the American Jewish Tercentenary Committee, was given on Oct. 30 at ceremonies in New York. . . . **Ivan Langstroth's** Chorale-Toccata and Fugue for organ, which was awarded the American Guild of Organists prize in 1950, has been accepted for publication by Novello & Co., Ltd., London, after having been rejected by a number of American publishers on the basis of its length and technical difficulty.

**Robert Ward**, **Alan Hovhaness**, and **Robert Kurka** were the composers present at a concert-forum given as one of a series by the New School for Social Research on Nov. 3. . . . Works by Kurka and **Sol Berkowitz**, both members of the Queens College faculty, were heard in a string quartet program broadcast from the college on Oct. 20 over WNYC. . . . Four Shakespearean Sonnets in settings by **Rose Brandel** were presented on WNYC's "Song Classics" on Nov. 7.

The Swedish composer **Karl-Birger Blomdahl** arrived in this country on Oct. 30 for an extended study and lecture tour as a Fellow of the American-Scandinavian Foundation. . . . **Jacques de Menasse**, who returns to the United States this month, has made appearances as a solo pianist and accompanist in Luxembourg, Lausanne, Zurich, Geneva, Paris, and Rome.

The Canadian Supreme Court has ruled that the Composers, Authors and Publishers Association of Canada could continue to charge privately-owned radio stations 1 1/4 per cent of their gross revenues as a royalty on recorded music. This action upheld a 1952 ruling by the Federal Copyright Appeal Board that changed the fee bases for the association from fourteen cents for each licensed radio set in Canada to the 1 1/4 per cent rate, more than doubling payments made by private stations to the association. The Canadian Broadcasting Company was not involved in these decisions.

## CONTESTS

**QUEEN ELIZABETH OF BELGIUM COMPETITION.** Auspices: the Belgian Government. Open to violinists of any nationality between the ages of seventeen and thirty. Awards totaling \$12,000 in Belgian francs. Deadline: Jan. 31, 1955. Address: Direction Générale, Concours Musical International Reine Elisabeth de Belgique, Palais des Beaux-Arts, 11 rue Baron Horta, Brussels.

**ST. MARK'S CHURCH COMPOSITION CONTEST.** Auspices: St. Mark's Protestant Episcopal Church, Philadelphia. For a four-part setting of a mass, without creed, in English. Award: \$100, performance, and publication. Address: Wesley A. Day, choirmaster, 1625 Locust St., Philadelphia.

**STEINWAY COMPOSITION AWARD.** Auspices: National Federation of Music Clubs. For a work of twelve to fifteen minutes' duration for piano alone, or for piano and chamber orchestra. Open to composers between twenty and 35 years of age. Award: \$750. Deadline: Feb. 15, 1955. Address: Ruth M. Ferry, 24 Edgewood Ave., New Haven, Conn., or National Federation of Music Clubs, 445 W. 23rd St., New York 11, N. Y.

**YOUNG CONNECTICUT ARTISTS COMPETITION.** Auspices: Connecticut Valley Music Festival. Open to residents of Connecticut not older than 25 (not older than thirty, for singers). Award: a paid engagement in the festival's 1955 summer season. Deadline: Jan. 15, 1955. Address: Mrs. L. G. Juneke, Had-dam, Conn.

**Harris Danziger** is the first conductor to receive the newly established William and Noma Copley Foundation grant in music, amounting to a cash award of \$1,000. The composer **Benjamin Lees** is the recipient of a similar award from the foundation. Three scholarship awards of \$100 each were given to **Jacques Bondon**, **Manfred**

**Kelkel**, and **Jean Doue**, students of the Paris Conservatory of Music.

**Bernard Ringelissen**, pianist; **Annie Jodry**, violinist; **Raymond Guiot**, flutist; and members of a wind trio, **André Boutard**, **Robert Casier**, and **Gérard Faisandier** have been named winners of the four first prizes awarded to French artists in the International Competition for Musical Artists held at Geneva this fall. The other first-prize winners in their respective vocal categories were **Pamela Bowden**, of Great Britain, and **Dusan Popovic**, of Yugoslavia. Lesser awards were won by the following American artists: **Kenneth Gordon**, violinist, of New York; **Adele Finkelstein** and **Marion Zarzecka**, pianists, both of New Jersey; and singers **Vera Little**, of Tennessee; **Donna Precht**, of Missouri; and **Selene Smith**, of Alabama. The total value of prizes given at Geneva this year amounted to more than ten million Swiss francs.

**Marlene Koenig**, soprano, of Brookville, Ind., and **Gus Dittmann, Jr.**, tenor, of Frontenac, Kan., have been selected as winners of the Lauritz Melchior-National Federation of Music Clubs competition. Each will receive an award of \$500, provided by Mr. Melchior. . . . The NFMC scholarship of \$500 in composition is being shared this year by **Jack Urbent**, a student in the Graduate College of Princeton University, and **Ramiro Cortes**, of Los Angeles.

**Evelyn Lear**, soprano, and **Stanley Babin**, pianist, are the recipients of the first annual Town Hall recital award given by the Concert Artists Guild. The two artists will be heard in a joint recital next April.

**Juan José Castro** has received the \$10,000 José Angel Lamas Prize for his "Creole Chorals". The award was offered in the Latin American Music Contest held in Caracas, Venezuela.

## Pulitzer Music Committee Seeks Data on New Works

The Pulitzer Music Committee has sent a request to the leading musical organizations of the country for a list of all world premieres that each organization has performed, or will perform, during the period between April 1, 1954, and March 31, 1955. The request is being made on behalf of the Pulitzer Committee on Selection, which will single out an American or foreign-born composer resident in the United States for a Pulitzer Prize in Music next May. The music committee also asked that the organizations presenting first performances of new works supply the actual dates, time, and place of performance, as well as recordings where available.

## Three Young Singers Win Marian Anderson Awards

Awards totalling \$2,000 were divided by three singers named 1954 winners of the Marian Anderson Scholarship Fund Auditions. **Miriam Burton**, soprano, of New York City, who is currently understudy to Mae Barnes in the Broadway musical "By the Beautiful Sea", was granted the first prize of \$1,000. Tied for second place awards of \$500 each were **Lee Cass**, bass-baritone, and **Reri Grist**, soprano, both of New York City.

## Richard Karp Leads Carmen With Cincinnati Opera

In a review of the season of the Cincinnati Summer Opera, which appeared in the August issue, the name of the conductor **Richard Karp** was inadvertently misspelled "Tarp". Mr. Karp, who is general director of the Pittsburgh Opera, conducted the performances of "Carmen" on July 8 and 10, making his baton bow in Cincinnati.

## Minneapolis Symphony To Present Elektra

MINNEAPOLIS.—A feature of the 52nd season of the Minneapolis Symphony, which opened Oct. 20 under the musical director, **Antal Dorati**, will be a hearing of Richard Strauss's opera "Elektra", in concert form. Soloists for this work will be **Dorothy Dow**, **Martha Lipton**, **Frances Yeend**, **Lawrence Winters**, and others.

Special events include performances of Stravinsky's "Symphony of Psalms", Ravel's "Daphnis et Chloé" with the orchestra assisted by the Macalester College Chorus, and Berlioz' "Romeo and Juliet", with the University of Minnesota Chorus and soloists, led by **James Aliferis**. Mahler's "Das Lied von der Erde" will be performed with **Set Svanholm** and **Blanche Thebom**. Bach's "St. Matthew Passion" will be sung with the University of Minnesota Chorus and soloists **David Lloyd**, **Ann Ayars**, **Donald Gramm**, **Walter Cassel**, and **Frances Bible**.

The eighteen regular subscription concerts, it is announced by **Boris Sokoloff**, the orchestra's manager, will also present **Walter Gieseking**, **Artur Schnabel**, **Byron Janis**, **Friedrich Gulda**, and **Nicole Henriot**, pianists; **Zino Francescatti**, **Norman Carol**, and **Rafael Druiian**, violinists; **Leonard Rose**, cellist, among others.

The season includes ten twilight Pop concerts, twelve young people's concerts, and the usual quota of appearances on tour. The Pop concerts have been increased by two, in response to demand. In two "extra" events, the First Piano Quartet will be presented on Nov. 9; and Menotti's opera "Amahl and the Night Visitors" will be staged in three performances on Dec. 21 and 22, with **Carol Smith**, **Jon Crain**, and **Kenneth Smith**. The latter production is in co-operation with the University of Minnesota department of music and the University Theatre, and will also include Debussy's cantata "L'Enfant Prodigue".

## NFMC To Prepare Listing Of Foreign-Born Conductors

The National Federation of Music Clubs invites all foreign conductors who have become naturalized American citizens to contact **Grant Fletcher**, national chairman of the American Orchestras Committee, for inclusion in the federation's American Conductors Listing. Mr. Fletcher's address is 115 S. Wabash Ave., Chicago 3.

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# Mozart's "Seraglio" Televised

By ROBERT SABIN

A sprightly production of Mozart's "The Abduction from the Seraglio" opened the sixth season of the NBC Opera Theater on Oct. 31. The opera was broadcast in color television as well as in black and white. Rouben Ter-Arutunian had designed picturesque sets and charming costumes, executed by Karinska; and the production was ingeniously directed by Kirk Browning, with the advantages, as well as the exigencies, of the television medium in mind.

Many of Mozart's operas are ideal for television purposes. They do not require the big choruses, massive display, and elaborate stagings of "grand" opera; the characters are finely drawn and vividly portrayed in action as well as in music; and the camera can concentrate on a stage of fairly small dimensions. What a sensitive director can do was illustrated in this performance by the scene showing Constanze and Belmonte in a dungeon, which had the beautiful composition of a painting. This, like the other touches of imaginative setting, was tactfully done, in a way that did no harm to the spirit or flow of the opera.

Some cuts, largely of dialogue, were necessary; and the passage describing the doubts of the lovers about their mistresses and the ensuing reconciliation was transferred from Act II to Act III. But here again, everything was smoothly managed. The English translation was singable and the dialogue unstilted.

The cast was excellent and well

trained. Nadja Witkowska, a comely Constanze, had the flexibility of voice for the role. Her singing of the famous aria of defiance to Pasha Selim was intense, if not as heroic in style as the music would suggest. Virginia Haskins proved herself an expert comedienne as Blonda, and provided some of the most brilliant singing of the afternoon. Davis Cunningham sang the deceptively difficult part of Belmonte with commendable simplicity. David Lloyd was a richly comic Pedrillo, agile in voice as well as in limb. Leon Lishner made a delightful figure of the lumbering and baleful Osmin, and sang resourcefully. The emphasis in the whole production was (quite properly) less upon vocal virtuosity and the rarer refinements of Mozart style than upon musical straightforwardness, dramatic vigor, and visual appeal. Norman Rose, in the speaking role of Pasha Selim, was graceful and stagewise.

Peter Herman Adler kept things moving briskly. Conducting television opera (in which the singers cannot watch the conductor directly but receive the beat from assistant conductors planted where they can see them) is a special art. In this performance the co-ordination was not split-second perfect, but it was good most of the time and showed an improvement over some previous performances.

Additional credit should go to the producer, Samuel Chotzinoff; associate producer, Charles Polachek; assistant conductor, Felix Popper; and the audio director, George Voutsas.

Carlo in Naples in 1932; and "Cyrano de Bergerac", based on Rostand's drama, premiered at the Teatro dell'Opera in Rome in 1936.

## CARL RIECK

DOUGLSTON, N. Y.—Carl Rieck, 81, artist, concert tenor, vocal teacher and composer, died here on Oct. 31 at the home of his son, Waldemar. Born in Hamburg, he studied voice in Munich under Galiera Cesare and later with Frank Dessert in New York. For many years he was soloist in various churches and temples in and around New York. His musical works include a romantic opera, "Briar Rose", and numerous secular and sacred songs.

## ARTHUR WISNER

KANSAS CITY, Mo.—Arthur Wisner, manager of the Kansas City Philharmonic, died on Oct. 18, at the Bellerive Hotel of a cerebral hemorrhage. He had had no recent illness prior to his passing. The day before he died, Mr. Wisner had attended a meeting of the orchestra association.

Mr. Wisner, who assumed managerial activity of the orchestra in November, 1952, had been affiliated with the Columbia Artists Management, Community Concerts, and was active in helping form more than a thousand music organizations.



Scene from Mozart's "The Abduction from the Seraglio", as produced by the NBC-TV Opera Theater: Norman Rose as Pasha Selim; Leon Lishner as Osmin; Davis Cunningham as Belmonte; and Nadja Witkowska as Constanze. Inset, Peter Herman Adler, conductor, at a rehearsal and unable to see the artists, views the action in the screen below him

I saw the performance in color, and found that it was greatly enhanced in every way. The exotic forms of the scenery, the colors of the costumes, and the lighting had all been artfully calculated to blend effectively. The escape was attempted in a rather bright light, but perhaps the moon was full that evening.

It is a pleasure to welcome operatic productions of such excellence to the television scene again this season. The NBC-TV opera

spends a great deal of money on them, and one can point to them as a model of what a sustaining program should be.

## Ballet Theater Opens Tour at Princeton

PRINCETON, N. J.—The New York Ballet Theater launched its fifteenth season by appearing in a two-night engagement at the McCarter Theater here on Oct. 26 and 27.

cago operas. For some years Mr. Jones had been the personal representative of John Charles Thomas, baritone. He was, until his retirement a month ago because of ill health, publicity director in the California Bay area for RCA Victor. His widow and two daughters survive.

## ETHEL PEAKE

SACKVILLE, N. B.—Ethel Peake, 69, former dramatic soprano, died here on July 25. She had resided in this Canadian community for the past eighteen years, and had been the director of the voice department of Mount Allison Conservatory of Music. A native of Twickenham, England, Miss Peake studied in Berlin and sang leading roles with German companies and in England with the Beecham Opera Company. In 1923 she came to Canada to teach at the Toronto Conservatory of Music, and appeared in concert and on the radio.

## MILDRED JONES

BUTTE, MONT.—Mildred Jones, 47, pianist and teacher, died here on Oct. 20. Miss Jones had taught piano in New York for more than twenty years, and for the last eight had been a member of the faculty of Mannes College of Music. Her father, David Jones, of Butte, survives.

## OBITUARIES

### FRANCO ALFANO

SAN REMO, ITALY—Franco Alfano, 79, Italian composer, died here on Oct. 27. He was well known for his operas and for the finale which he provided for Puccini's sketches for the final portion of the latter's uncompleted "Turandot".

Mr. Alfano was born in Naples and studied at the Conservatory in that city and in Leipzig with Jadassohn. In 1919 he succeeded Busoni as director of the Liceo Musicale Rossini in Bologna, and in 1923 he was appointed to a similar post at the Liceo in Turin.

His most successful opera was "Risurrezione", based on the novel by Tolstoy, first heard in Turin in 1904, which won particular success when Mary Garden sang the title role of Katusha with the Chicago Opera Company. His one-act opera "Madonna Imperia" had its first performance in Turin at the Teatro Moderno in 1927 and was sung at the Metropolitan Opera on Feb. 8, 1928, but did not gain a memorable success.

Other operas by Alfano included "L'Ombra di Don Giovanni" (1914); "La Leggenda di Sakuntala" (1921); a comic opera, "L'Ultimo Lord" (based on the story "Little Lord Fauntleroy"), produced at the San

### MICHAEL SORANGELO

PHILADELPHIA—Michael Sorangelo, 47, violinist, who was the owner and musical director of the Brahms Conservatory of Music in this city, died on Oct. 24 in Dallas, Tex. He was musical director of the Philadelphia Musical Academy and the Landis School of Music here during the 1940s. He had earlier been a conductor for the Philadelphia-La Scala Opera company. In 1947 he founded a monthly magazine *Arpeggio*, which later became the organ of Local 77, American Federation of Musicians.

### EVERETT L. JONES

OAKLAND, CALIF.—Everett L. Jones, 62, publicist active in the music field, died at a sanatorium here on Oct. 19. In the early 1920s he was assistant manager of the Cleveland Orchestra on tour, and later was active as a publicist for the Metropolitan and Chi-



## RECITALS in New York

continued from page 23  
I, and selections from Prokofiev's "Visions Fugitives".

—R. K.

**Cesare Valletti, Tenor**  
Town Hall, Nov. 2 (Debut)

With a lovely lyric voice, an almost flawless vocal technique, and unusual cultivation as an artist, Cesare Valletti surprised no one that he should successfully make the hurdle from opera to concert stage. The very pleasant young Italian tenor from La Scala, who joined the Metropolitan last season, has learned to sing without apparent effort, to spin out phrases with seemingly inexhaustible breath, to hit pitches right on the nose, and to negotiate fioriture smoothly and accurately. And the voice, although light and fine-grained, revealed a remarkably mellow richness in the lower register.

Quite naturally, Mr. Valletti was most at home in the Italian works—from arias and songs by Traetta, Sarti, and Alessandro Scarlatti, which he sang with delicacy and classical restraint to "Federico's Lament" from Cilea's "L'Arlesiana", which was intense, impassioned, and beautifully gauged for climactic effects.

In five Schumann songs and in a French group by Fauré, Poulenc, Iuparc, and Debussy, he was stylistically slightly less comfortable. At best, as in Schumann's "Der Hidalgo", his interpretations were first class; at worst they were only more dramatic and passionate than is customary; but they never went overboard, and the tenor at least knew what he was singing about in interpreting the works in his own intelligent way. His pronunciation of German and French was very good. A group of songs by Winter Watts and Richard Hageman, at the end, were only competently sung, in a dubious tribute to American composers. Martin Rich was the accompanist.

At this point in his career, Mr. Valletti seems well on his way to becoming a successor to Tito Schipa.

—R. A. E.

**Sari Biro, Pianist**  
Carnegie Hall, Nov. 2

Making her first New York appearance in five years, Sari Biro assembled a well-balanced and diversified program listing Schubert's Fantasy in G major, Op. 78; Kabalevsky's Sonata No. 3, Op. 46; a group of five Scarlatti sonatas; and Beethoven's C minor Sonata, Op. 111. Her playing was particularly distinguished by the manner in which she invested each work with a distinct and individual character. The Scarlatti sonatas were conceived as miniatures, with great care for detail, yet their fragile musical substance was never allowed to evaporate into mere exercise playing. The grandeurs of Beethoven's Op. 111 were appropriately contrasted with the more intimate atmosphere of the Schubert Fantasy, and in both the Hungarian-born pianist revealed mature understanding and a clear sense of form. She was also successful in realizing the quasi-orchestral color



Alexander Uninsky



Cesare Valletti

of the Kabalevsky Sonata, which elicited hearty applause from a large and appreciative audience. Altogether an eminently satisfying recital, and a balm to election-night anxieties.

—C. B.

**Alexander Uninsky, Pianist**  
Town Hall, Nov. 3

The major work in Alexander Uninsky's program was Liszt's monumental Sonata in B minor, which revealed this sensitive musician at the height of his powers as an interpreter of the Romantic spirit in music. His performance of this sonata, a sort of extended character piece, was highly personal and emotionally sincere. At the same time, it brought the diffuse structure of the work into sharp focus, not so much for the purpose of simplifying the listener's formal understanding of the music as to stress its very diffuseness and to make that diffuseness meaningful. His playing of a Chopin group, comprising the A flat major Ballade, the Nocturne in C minor, Op. 48, No. 1, and three of the Etudes, was marked by the same clarity of insight and honesty of sentiment. A pianist with an exceedingly well-schooled technique and a fertile imagination, Mr. Uninsky also offered a shimmering performance of Ravel's "Ondine", followed by the same composer's "Oiseaux Tristes" and Debussy's "Feux d'artifice", which fairly crackled with glittering effects. The two Scarlatti sonatas and Bach's Partita in C minor, which opened the program, were stylistically indecisive and found Mr. Uninsky somewhat out of his field.

—C. B.

**Harry Shub, Violinist**  
Carnegie Hall, Nov. 3

Harry Shub opened his program with the Vivaldi Chaconne as arranged by Charlier, which displayed his appealing tone and commanding virtuosity, if also a lack of complete stylistic surety. In the Franck Sonata in A major, there was delectable sound in the quieter and more reflective passages; the recitalist's fine tone came to the fore impressively. The content was set forth rather reservedly. The Bruch D minor Concerto, No. 2, was more suited to the violinist's gifts as a virtuoso. Mr. Shub had the warmth of tone and feeling that successful solo string projection demands. The final section of the evening bracketed Beethoven's "Romance" in F and Wieniawski's Polonaise in A. Louis Shub was the variable accompanist.

—R. M. K.

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# OPERA at City Center

## Tosca, Oct. 17

This performance introduced two singers in new assignments. They were Susan Yager, singing the title role, her second on the City Center stage, and Walter Fredericks, who appeared for the first time with the company in the role of Cavaradossi. Miss Yager had all the makings of a fine Tosca, a clear and winning voice, beauty, and charm as an actress. Vocationally she was as yet unable to muster the intensity and regal sweep necessary to the role, and her movement, particularly in the tense moments of the second act, tended to become mincing and graceless. But her understanding of the Puccini heroine and the persuasiveness of much of her singing led to the conclusion that she could make more of Tosca. As Cavaradossi, Mr. Fredericks revealed

his dependability as an artist. His performance was entirely sympathetic and unmannered, his singing rich, and, in the last act, invested with subtlety of color. Outstanding was the Scarpia of Lawrence Winters, every inch the villain, yet drawn with the delicate, meaningful strokes of a sensitive actor. Another "first" occurred in the pit, with Joseph Rosenstock conducting an altogether satisfying performance and giving it vivid orchestral support.

—C. B.

## Carmen, Oct. 17, 2:30

The chief element of novelty in this repetition of Bizet's opera was the return of Hugh Thompson to the company after several years' absence, in the role of Escamillo. The baritone made a tall, handsome bullfighter, and sang the role with vigor and a generally good command of its dramatic and musical aspects. Mr. Thompson has shown his versatility in so many operatic parts that it was to be expected he would display competence in handling the assignment. Gloria Lane was a sultry exponent of the title role. Madeline Chambers showed appealing voice and attractive manner as Micaëla, and Frank Eckart was again a vocally gifted and virile Don José. The cast also included William Wilderman, Peggy Bonini, Edith Evans, Michael Pollock and Arthur Newman. Julius Rudel conducted.

—A. B.

## Der Rosenkavalier, Oct. 20

Spirited and highly creditable was the New York City Opera's revival of "Der Rosenkavalier", restudied by Leopold Sachse and ably conducted by Joseph Rosenstock. William Wilderman sang the role of Baron Ochs for the first time, and distinguished himself. His diction and pronunciation were amazingly good (even the Viennese slang); his acting was intelligent and free from crude exaggeration; and, except for some trouble with very low tones, his singing was prevailingly excellent. Mr. Wilderman has a real flair for this part. Laurel Hurley was also new to the role of Sophie. Her voice and her dramatic approach were both right for the part. All that she needs to do is to enrich and subtilize both, to develop more flexibility in those soaring phrases that are the main glory of the role.

Hugh Thompson had sung the part of Faninal at the Metropolitan, but was heard in it for the first time at the City Center. He sounded better in the smaller house, apart from a touch of dryness in top tones, and he acted it much more convincingly. His make-up was also improved. Teresa Gannon, a member of the chorus who has been promoted to minor roles, had neither the vocal dexterity or the command of German to do justice to the part of Marianne, but she worked hard and carried it off courageously. This was her first appearance in the role. Peggy Bonini, in her first appearance as the Milliner, was charming in its few measures.

Wilma Spence improves each season in the role of the Marchallin. In the last act, on this occasion, she looked and sang like a great and tragic lady. She was a bit clumsy

and uncertain in gesture in the first act, although she achieved more of playful elegance in her singing. Potentially, Miss Spence has the ability to overcome every challenge of this enormously demanding part. Frances Bible, a superb Octavian by any standards, was in top form. Mr. Sachse could improve the stage direction of this first act.

Luigi Vellucci and Edith Evans were notably good as the two intriguers, Valzacchi and Annina. Mr. Rosenstock should restore the cut in Act III one of these days so that we can hear Miss Evans sing Annina's delicious satire of Italian aria. Arthur Newman was again heard as the Police Commissioner; and Rudolf Petrak ran completely out of breath only once in the notoriously tricky Tenor's aria. In other roles were Thomas Powell, William Cooper, Michael Pollock, Mary LeSawyer, Mary Williams, Michael Arshansky, Roy Urhausen, and Leonard Grinnage.

Ideally, "Der Rosenkavalier" should have a huge orchestra, lavish settings, and a cast of experienced singing actors long familiar with its special style. But practically, the New York City Opera gives us a much-needed and really worthy performance of this masterpiece.

—R. S.

## The Tales of Hoffmann, Oct. 21

In the season's second performance of "The Tales of Hoffmann", the three leading soprano roles of Olympia, Giulietta, and Antonia were all sung (for the first time with the company) by Frances Yeend, a tour de force not attempted here, it has been said, since 1937 in a performance at the Metropolitan with Vina Bovy. Ideally, these three roles should be sung by the same artist, just as the roles of Coppélius, Dapertutto, and Dr. Miracle have greater meaning when taken by the same singer, since we infer in the first scene that there is a sort of metaphysical relationship between Hoffmann's three past loves and his present one, Stella. In handling this assignment, Miss Yeend proved most suited vocally to Antonia, a role she has sung before at the City Center, and Giulietta. Olympia requires a coloratura voice, and Miss Yeend was uncomfortable in this range, though her mechanical-doll-like movements were persuasive and at times chilling in their effect. While Robert Rounseville made a

dashing Hoffmann, his singing was generally tight and sometimes forced, so that his performance was not always so expressive as it might have been. He was ably supported by Rosemary Kuhlmann, appearing for the first time as Nicklausse. The rest of the cast was the same as before. Thomas Schippers kept the orchestra purring along nicely, but his rapid tempos caught the chorus off guard on several occasions.

—C. B.

## Hansel and Gretel, Oct. 24, 2:30

Humperdinck's opera had a new, believable, vocally fresh Gretel in the person of Peggy Bonini, who sang and capered as if she had performed the role countless times. Catherine Bunn appeared as the Mother for the first time; her wonderfully opulent voice and dramatic fervor almost overweighed the brief part. In a thoroughly delightful production there were expert performances from Frances Bible as Hansel, Manfred Hecht as the Father, Emily Cundari as the Sandman, and Mary LeSawyer as the Dew Fairy, but best of all was the outrageously funny Witch of Anna Russell, whose make-up alone (by Michael Arshansky) has to be seen to be believed. Sophie Maslow's choreography for the dream scene had a heart-warming simplicity and tenderness; it probably would have seemed even better in a smoother performance. Thomas Schippers conducted briskly and with admirable care for good orchestral tone.

—R. A. E.

## The Marriage of Figaro, Oct. 29

There were two newcomers in this performance of Mozart's "The Marriage of Figaro". Peggy Bonini sang her first Susanna with the company and Phyllis Curtin made her first City Center appearance as the Countess. Miss Bonini was an altogether appealing Susanna. She sang sweetly and postured prettily throughout. Her scene with Marcellina was particularly well done. Miss Curtin's Countess was a credible characterization, less stately than most but more sympathetic. Her "Dove sono" was one of the high points of the evening. The cast also included Frances Bible, Walter Cassel and Norman Treigle in leading roles, and Jean Handzik, Mary Le Sawyer, Richard Wentworth, Luigi Vellucci, Michael Pollock and Arthur Newman in lesser parts. Joseph Rosenstock conducted.

—A. B.

**SWITCH.** In Grand Central Station, as the New York City Opera Company departs for a five weeks tour of eleven cities. Joseph Meagher, New Haven Railroad conductor, leads a chorus of four singers, while Joseph Rosenstock, musical director of the company, looks on. The singers are Peggy Bonini, Gloria Lane, Eva Likova and Ellen Faulk



Ben Mancuso, Impact

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—C. B.

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—R. A. E.

## Detroit Symphony Launches Season

DETROIT.—The Detroit Symphony opened its 1954-55 season on Oct. 28 before a large audience in Masonic Auditorium. Paul Paray began his fourth year as permanent conductor, a position he assumed when the symphony was re-constituted under "The Detroit Plan". The main work on the program was Beethoven's Symphony No. 6, which, incidentally, was the first major score Mr. Paray had conducted in his initial season. Social Detroit turned out in full force, and in gala attire.

The orchestra performed, in addition to the "Pastoral", Beethoven's "Egmont" Overture, three short works of Schubert, two excerpts from Berlioz's "The Childhood of Christ", and Pierné's "Cydalise and the Satyr", originally a ballet score. Individual members of the orchestra were particularly impressive in the Berlioz and Pierné works.

The concert launched a season of eighteen subscription concerts, with outstanding soloists and guest conductors scheduled for appearances. In addition, the orchestra will play young peoples' and family concerts and make its annual tour, starting early in 1955.

The London Festival Ballet ended a three-day series of four performances here on Oct. 24, with

a vivid presentation of the Polovtsian Dances from Borodin's "Prince Igor". Highlighting the engagement was the delicate and skilled dancing of Tamara Toumanova, especially in the Grand Pas de Deux from "Don Quixote", in which she was ably assisted by Oleg Briansky. Miss Toumanova also gratified audiences with her performances in "La Esmeralda", and in the second act of "Swan Lake".

A pleasing novelty was "Symphony for Fun", written to Don Gillis' Symphony No. 5½. Norah Kovach displayed near impeccable form through most of her dancing, and her husband, Istvan Rabovsky was exceedingly agile in leaps, turns, and batterie. Much of the passion of "Scheherazade" and the "Polovtsian Dances" was attributed to his vigorous solo work. Deserving of mention also were John Gilpin, Nikolai Polajenko, Anita Landa, Daphne Dale and Anton Dolin. In addition, the company offered "Napoli", "Les Sylphides", and "Alice in Wonderland".

—RICHARD FANDEL

## Defauw Accepts Grand Rapids Post

GRAND RAPIDS, MICH.—Désiré Defauw, former conductor of the Chicago Symphony, has accepted the post of conductor of the Grand Rapids Symphony this season.

League of Composers, on March 29, 1953, ASCAP was host at a reception for composers, artists and guests.

At the Biennial of the National Federation of Music Clubs held in New York April 8-18, 1953, ASCAP arranged an exhibit of music and instruments of fourteen countries at the formal opening; was host at a Celebrity Luncheon to more than 50 famous composers and artists, and arranged a commercial exhibit of music publishers, periodicals and instrument companies.

The society sponsored the Young Conductors' Symposium with the Philadelphia Orchestra and the American Symphony League held in Philadelphia in the fall of 1953, so that the 30 conductors who were chosen could conduct the orchestra in the rehearsals.

Each year ASCAP gives a program of contemporary music during WNYC's American Music Festival in New York.

Most recently, the society sponsored an issue of the Lighthouse Magazine as a service to music for the blind.

The by-laws of the society authorize the use of dues only for the support of needy writers of musical compositions. Occasionally additional sums are appropriated from the "general fund" and used charitably, always without fanfare.

In addition to these tangible benefits, ASCAP is proud of its record as an educator of the public, an inspirer of American creative activity and an untiring emissary in its behalf both here and abroad. Because of ASCAP, the American people have been brought to a fresh realization with the founders of this nation that "there is no property more peculiarly a man's own than that which is produced by the labor of his mind".

## ASCAP

continued from page 16

Lopatnikoff, and Menotti, to go only part way through the alphabet and prove a point.

These composers—and the authors that belong in the serious category—constitute about one-third of the membership today. However, they seem to sit below the salt at the money banquet. Their works, however, are of so great a value to the cultural community that scarcity—either of creation or the performance of it—was not to be held against them. To prevent too great a diversion of this rich talent to other fields, leaving the soil of musical creation ripe for dust-bowl desolation, ASCAP decided to help out.

Annually the society makes awards, to certain composers, the value of whose works is not actually reflected in performance.

In addition, ASCAP takes pride in its participation in many organizational activities that center around serious music. An impressive list was drawn up recently by Stanley Adams, ASCAP's sixth and current president, showing a half-dozen such projects in the past two years.

ASCAP underwrote 500 sets of recordings of the Pittsburgh International Contemporary Music Festival of Nov. 24-30, 1952, to be given to a selected list of educational and cultural institutions.

The society was connected with a series of programs of contemporary serious music over the NBC network in the spring of 1953, in association with the Eastman School of Music.

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# ORCHESTRAS in New York

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ceiving a Doctor of Music degree, his first academic recognition. The Suite again revealed Mr. Stokowski at his best, achieving miracles of orchestral color in a technically flawless performance.

—C. B.

## Symphony of the Air Plays Concert without Conductor

Symphony of the Air (formerly the NBC Symphony). Carnegie Hall, Oct. 27:

Overture, "The Roman Carnival"....  
Symphony No. 5, in E minor ("From the New World")....  
"Classical Symphony"....  
Suite from "The Nutcracker"....  
Prelude to "Die Meistersinger"....  
Wagner

A brilliant feat was accomplished by the former NBC Symphony in playing a program of many hurdles, though of familiar fare, without a conductor. The intention of the players, as announced, is not to appoint a permanent successor to Arturo Toscanini while that conductor lives. This program was dedicated to the venerable maestro, now in Italy, who declined reluctantly the invitation to conduct this concert. The audience was large and included many musical notables. There was warm acclaim at the first entry of the players, with most of the listeners on their feet to welcome them with an ovation—testimony to their gallant stand in refusing to let the orchestra succumb when NBC removed its support. These ovations occurred at every pause between numbers.

The concert offered many good things. Most gratifying were the precision of entrances and timing of cues, and the general warmth of the orchestral texture (in this re-

spect the Largo movement from the Dvorak symphony was outstanding). The strings performed with excellent attacks, under the leadership of the concertmaster, and the solo winds did some exquisite work. Much credit also could have been bestowed on individual brass players and on the percussion.

The co-ordination of the whole presented a minor miracle, and could only be accounted for by the fact that the players had been so thoroughly drilled under the most severe of orchestral taskmasters. Toscanini, if he had been listening in Milan, would undoubtedly have approved much of the work. One hopes fervently that the drive to raise a sustaining fund will enable the orchestra to go on.

—R. M. K.

## Garbousova Introduces Rieti Cello Concerto

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Raya Garbousova, cellist. Carnegie Hall, Oct. 28:

Overture, "Julius Caesar"....  
Pièces en Concert....  
Cello Concerto No. 2....  
Symphony No. 4, F minor....  
Dance of the Seven Veils, from "Salome"....  
Strauss

Vittorio Rieti's Cello Concerto No. 2, which Miss Garbousova played brilliantly, is an admirable showpiece for the soloist and an agreeable, if not memorable score. Except in the lyric and rather meditative slow section, the work consists more or less of vivacious musical chatter. It is formally clear, deftly orchestrated, and harmonically ingenious. The idiom is not forbiddingly dissonant, and the work should appeal to audiences that are not hopelessly hide-bound. The cadenzas that join the three sections (marked Allegro—Adagio sostenuto—Con moto) seemed to me a bit loose and pointless, although Miss Garbousova played them sumptuously. But as a whole, this is an entertaining work, both clever and unpretentious. The middle part, fascinating in its harmony and eloquent in the solo line of the cello, sets off the outside movements admirably.

François Couperin (most famous of the family) composed the Pièces en Concert originally for viola da gamba and figured bass. Paul Bazelaire, formerly a professor of cello at the Paris Conservatoire, has arranged the music for cello and strings discreetly; and Miss Garbousova played it with silken tone and a sovereign bow. Mr. Mitropoulos was careful to keep the accompaniment transparent. This is a delightful suite, and the sections called "La Tromba" and "Air de Diable" are quite irresistible.

In the Schumann overture (not one of his great works) and at times in the Rieti concerto, the orchestra had sounded coarse. But the unforgettable, the overwhelming experience of the evening was Mr. Mitropoulos' interpretation of the Vaughan Williams F minor Symphony. From first note to last, he made it tremendous, as indeed it is. I will remember the shock that



Raya Garbousova



Pietro Scarpini



Ania Dorfmann

went through the musical world twenty years ago when this symphony was produced. "Can he, does he, really mean it?" asked the agitated admirers who had been so rudely jolted by this savage, profoundly intellectual, emotionally vehement music, which seemed to augur a new age. Now, in 1954, we know exactly what he meant, and Mr. Mitropoulos and the orchestra gave us an inspired revelation of that meaning. I was irritated to see the "Salome" excerpt programmed after the symphony, but Mr. Mitropoulos conducted so incandescent a performance that I was willing to forgive this insistence on sending the audience home with a familiar taste in its ears.

—R. S.

## Dorfmann Is Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Ania Dorfmann, pianist. Carnegie Hall, Oct. 30:

Prelude and Allegro, "La Sultane"....  
Piano Concerto No. 1, G minor....  
Symphony No. 10, E minor....  
Shostakovich

Ania Dorfmann, being an accomplished musician as well as a brilliant technician, takes the Mendelssohn G minor Concerto seriously, thereby saving it from the superficial, glittery treatment that it too often receives at the hands of pianists who use it only for display. On this occasion, she played the impetuous first movement with power as well as facility; she achieved tenderness of mood without sentimentality in the Andante; and in the finale, she was able through careful contrast and integration to make the music sound more interesting than it usually does. Mr. Mitropoulos provided an emotionally vital but much too heavy accompaniment, so that Miss Dorfmann had to play the work on a broader dynamic and sonorous scale than she might have preferred. Nonetheless, this was a solid, elo-

quent performance, orchestrally as well as pianistically.

Of Mr. Mitropoulos' interpretation of the Shostakovich Tenth (conducted with miraculous precision from memory) I could write only in superlatives. This is powerful, dramatic, deeply moving music of true symphonic scope, style, and dimensions. Introduced to the United States at the Philharmonic-Symphony concert on Oct. 14, it found an equally enthusiastic reception with this Saturday evening audience. We should hear it again soon, for it is one of the significant documents of our time.

—R. S.

## Pietro Scarpini Makes Debut With Philharmonic

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Pietro Scarpini, pianist. Carnegie Hall, Nov. 4:

Prelude and Allegro, "La Sultane"....  
Symphony No. 2....  
Piano Concerto No. 2, G minor....  
Op. 16....  
Greek Dances....  
Skalkotas (First Time in America)

Pietro Scarpini, who made his American debut in this concert, is a master of the piano, as keen in his intellectual grasp of music as he is astounding in his technical powers. Born in Rome in 1911, he studied with such teachers as Casella, Respighi, and Molinari, and in 1936 began to tour Europe extensively. He has devoted himself wholeheartedly to contemporary music and was leader of the "Pierrot Lunaire Ensemble" that performed this work of Schönberg at many European festivals.

His magnificent performance of the solo part of Prokofiev's G minor Concerto would have been enough in itself to indicate Mr. Scarpini's affinity for modern music. For his playing far transcended any mere feats of finger. The fearsome pages of this score, bristling with fistfuls of chords, leading the pianist like a jumping-jack from

(Continued on page 31)

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**AIDING THE DRIVE.** During campaign week, Roberta Peters stops at Oklahoma City Civic Music Association headquarters. With the Metropolitan Opera soprano are J. Rex Hugley, association president, and Ramsi Tick, Civic representative.



Johnny Melton



# Chicago Opera

continued from page 3

little to bring Pollione to life dramatically.

There was resilience as well as discipline in Nicola Rescigno's direction from the pit; and the chorus trained by Michael Lepore, delivered its "Non parti?" and "Guerra! Guerra!" with admirable verse and precision. The stage direction was by William Wymetal.

It was a great night for Chicago. It may prove an even greater night for opera in America.

The second production, and the only novelty of the season was Vittorio Giannini's "The Taming of the Shrew", first given on Nov. 3. This setting of the Shakespeare comedy, with interpolations from "Romeo and Juliet" and the sonnets, has had previous performances, notably a foreshortened one by the NBC-TV Opera Theater last spring, but the Chicago version was the first in full panoply.

A youthful and almost all-American cast dispensed itself zestfully and with considerable charm through the complications of the Elizabethan farce. Hugh Thompson was the handsome and dash-



Exclusive Musical America Photo

Candid action shot of Giannini's "The Taming of the Shrew", as produced by the Lyric Theater of Chicago. From the left, Hugh Thompson (Petruchio), Thomas Stewart (Baptista), Irene Jordan (Katharina) and John Tyers (Tranio)

ing Petruchio, well qualified to tame the lovely but tempestuous Katharina presented by Irene Jordan. Gloria Lind (Bianca), Donald Gramm (Hortensio), and Lawrence

White (Lucentio) were visually as well as vocally delightful in the romantic moments, and Thomas Stewart was the properly harried father, Baptista. Others

who lent themselves gracefully to the lesser tasks were John Tyers, Andrew Foldi, Joseph Mordinio, Algerd Brazis, Andrew McKinley, and Miles Nekolny. The work was sumptuously staged by Rexford Harrower. Nicola Rescigno conducted.

The merits of the Giannini score have been discussed in these columns before (April, 1954, page 14), and there is little more to be said for or against the work in full stage production. It is reminiscent of several popular styles of Italian opera. It is overwritten and diffuse, and it is so heavily scored orchestrally that the singers have great difficulty getting their words across. "The Shrew" probably is too complicated and too talky a play to make a good opera. In any case, considerable editing was urgently indicated. Some of the minor characters should have been omitted, or at least silenced, so that more dramatic and musical attention could be focused on the principals. The musical idiom should have been more homogeneous and the tonal masses lighter in weight. Mr. Giannini is a gifted composer who bubbles with melodic and harmonic ideas of strong popular appeal. But he wants self-discipline and a cleaner style.

# Metropolitan

continued from page 3

almost 500 people. Kirk Browning was television director.

As seen at the Fox Theater in Brooklyn, N. Y., where 3,000 people attended, the results seemed worth all the effort. The image on the screen was sometimes rather grey and not too sharply defined, and distance shots did not focus very well. But for the most part the cameras were wisely concentrated on individual singers, who photographed clearly. Shifting angle shots kept the scenes from becoming monotonous, and significant details in the action were caught by the cameramen, who obviously had rehearsed their jobs. Milton Cross provided the smooth, unobtrusive commentary.

For the "Pagliacci," "Bohème," and "Aida" excerpts, the sound came through beautifully; in the "Barber" a slight buzz afflicted the voices, but not enough to spoil one's pleasure in the performance. Discreet amplification of the sound gave the orchestra and voices a natural sound, and vocal timbres of the different artists were perfectly reproduced. Always the intimacy of the camera and microphone pointed up the virtues and weaknesses of the original productions—the good seemed better, the poor worse.

Remarkable, even thrilling, was the audience's involvement in the performance, as if it was really present at a "live" event. The sedate, well-dressed crowd, many of them knowledgeable opera-lovers, applauded entrances of leading artists, at the ends of arias, and during curtain calls. The applause never lasted as long as it did in the opera house, but it was always spontaneous and heartfelt.

The first intermission feature seemed to delight the audience, as Edward Johnson, former general manager of the Metropolitan, was

shown greeting old friends—who also happened to be celebrities. Frequently the audience responded with applause at the sight of familiar figures—Marian Anderson, Margaret Truman, Dag Hammerskjöld, Lucrezia Bori, and Giovanni Martinelli. George Sloan, president of the board of directors, and Rudolf Bing, general manager, made brief speeches of welcome to the television viewers.

The screening stopped after the "Barber" to give the audience a rest, but between the "Aida" scenes Patrice Munsel was shown interviewing various women about their evening gowns.

The other New York area theater carrying the performance, the RKO Fordham in the Bronx, was filled to its 2,100 capacity. In Washington, D. C., the Capitol Theater drew 3,200 people. The Orpheum in Hollywood, where the performance began at 5 p.m., had almost 2,000. The Uptown in Chicago was three-quarters full, and the Paramount in San Francisco drew well. The Stanley in Philadelphia also had a near-capacity crowd. In Buffalo, Richmond, Baltimore, Houston, Cleveland, Salt Lake City, and other cities, the audiences varied from capacity to fair, cut into to some extent by such factors as time (the dinner hour in Salt Lake City), bad weather (San Francisco), and competition (Liberace, in Buffalo).

—R. A. E.

# Orchestras

continued from page 30

one end of the keyboard to another, asking for huge waves of sonority yet requiring that essential tones should always loom forth, might well end in a virtuoso stunt. But there is beautiful music in this melee of sound, and impressively musical logic, and these elements Mr. Scarpini made clear to us. He made every bar as eloquent, as convincing, as if he had been play-

ing Brahms. It is thus that we should hear contemporary music. Needless to say, the orchestra under Mr. Mitropoulos was superb. A long ovation rewarded the artists.

Nicholas Skalkotas was one of Schönberg's favorite pupils. Born in Chalkis in 1904, he studied violin at the Athens Conservatory. A year later he went to Berlin on a fellowship and eventually came under the tutelage of Schönberg, who told Dimitri Mitropoulos in 1929 of his brilliant promise. Skalkotas returned to Greece in 1932, where the challenging modernity of his ideas prevented him from finding easy access to public attention. At his death in 1949 he left a vast mass of manuscripts, which the Universal Edition of Vienna is beginning to publish.

Skalkotas' music is now being played at festivals of modern music in Europe and has been highly praised. The Greek Dances played in this concert (selected from 36 settings of dances) are not characteristic of the advanced phases of the composer's work. Rhythmically energetic, noisily but effectively scored, and piquantly but not adventurously harmonized, they could be the work of any able, well-trained composer. Let us hope that Mr. Mitropoulos will let us hear a more challenging sample of Skalkotas' music one of these days.

The Milhaud arrangement of Couperin and Schumann Symphony were heartily and heavily played, but the second half of the concert was sheer delight.

—R. S.

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**EDUCATION**

in new york

The **Juilliard School of Music** opened its fiftieth academic year on Oct. 6 with convocation exercises in the Juilliard Concert Hall. Total registration for this anniversary year includes approximately 560 regularly enrolled students, 100 students taking specialized courses through the school's extension division, and 520 students in the Juilliard preparatory division.

The 1954-55 concert series began with programs by the Juilliard String Quartet on Oct. 22 and the Juilliard Orchestra, under Jean Morel, on the 29th.

**Anne Hull's** pupil Gilda Hoffman at Juilliard has been awarded the 1954 Reid Hall Scholarship for a year's study in Paris.

**New York University** will sponsor a series of three concerts by the **Mannes-Gimpel-Silva Trio**—Nov. 12, Dec. 17, and Jan. 7—to celebrate the approaching bicentennial of Mozart's birth.

The **Manhattan School of Music** formally opened its new library addition on Oct. 25 after a reception in honor of Mrs. John Hubbard, donor of the new building. The addition adjoins buildings already occupied by the school and contains seminar rooms and additional practice and teaching studios, as well as new library facilities and a soundproof record room.

**Ethel Glenn Hier** has received an Ohioana Award, given by the Martha Kinney Cooper Ohioana Library Association, in recognition of her work as a composer. Miss Hier's "Three Pieces for Orchestra", one of which, "Asolo Bells", has been performed by the Cincinnati Symphony, has been recently published by The Composers Press.

**Bard College** announces the appointment of Delia Calapai to its piano faculty, replacing Paul Nordoff, who is on leave of absence on a Ford Foundation grant.

**Nevada Van Der Veer** has announced the opening of her new studio at 345 Riverside Drive, New York 25, N. Y.

The **High School of Music and Art** celebrated the completion of its first year of harpsichord classes, probably the only classes of their kind in an American high school, with a recital by Sylvia Marlowe on Nov. 10.

**Martha Graham** has added to her teaching schedule a special class for professional dancers who are currently working in Broadway shows, in television, or in the dance units of opera companies. As for foreign students, Miss Graham's school has now been certified as an educational institution in which dancers from abroad may enroll with a student visa permit.

**Clarence Adler's** summer activities included a lecture course at the University of North Carolina Women's College and an address before the Music Teachers Association at Plattsburg. He was also head of the piano department at Deerwood Adirondack Music Center from June 28 to Aug. 26. Of Mr. Adler's pupils, Deanne Garcy and Marcia Bailey made recital appearances at the University of North Carolina. Joyce Harrison was heard in Beethoven's C minor Piano Concerto, and Miss Darcy in Mozart's D minor Concerto, at Saranac Lake, under Wilfred Pelletier's direction. Mr. Adler opened his New York studio with the largest enrolment of his career as a teacher.

**Winifred Cecil and Gibner King** will give their singers forum "The Joy in Singing" again this season, beginning Nov. 16 in Carl Fischer Hall.

The winner of this year's dance scholarship in the **American Theatre Wing's** professional training program is Laura Sheleen, of New York.

The opera repertory class of the **Third Street Music School Settlement** has scheduled the following bills this year: "La Traviata", Victor Herbert's "Madelaine", and Puccini's "Gianni Schicchi", "The Barber of Seville", "Le Jongleur de Notre Dame", and "The Tales of Hoffmann".

**Samuel Chotzinoff** will teach a class in piano literature at the Chatham Square Music School this fall, returning to the school he helped to found eighteen years ago.

The **Turtle Bay Music School** is introducing this fall an orientation course in music therapy. In addition to preparing students for further study toward a degree, the new course will qualify them to assist in hospitals where music therapy is used under medical guidance.



**NEW COLONEL.** Eduardo Rael, baritone, of Taos, displays the commission appointing him Honorary Colonel of the State of New Mexico and aide-de-camp to Governor Ed Mechem. Looking on are officers of the Community Concert Association of Farmington, N. M., where formal presentation was made during the intermission of Mr. Rael's recital on Oct. 18. Janice Hopper was especially deputized by the Governor to present the commission. From the left, Mrs. Clyde Utton, third vice-president; Mrs. Jack Cline, dinner chairman; Mayor Harold Lavender, of Aztec, president; Miss Hopper; Mr. Rael; Esther Baab, secretary; Mrs. William Marbury, Jr., treasurer

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# EDUCATION

## in other centers

Howard Hanson is marking his thirtieth anniversary as director of the Eastman School of Music this year, coinciding with the 100th anniversary of the birth of George Eastman. . . The Eastman Symphonic Wind Ensemble, of which Frederick Fennell is director, will present its first Chicago concert on Dec. 17, concluding a tour that the group will begin in Ohio earlier in the month.

Boston University has instituted a new program in which students in the college of music will take an active part in the direction and administration of the school's preparatory division. Martin Segal, of Haverhill, Mass., has been named student director of the division and will also supervise theory instruction.

Peabody Conservatory has made public plans for a three-day Bach festival in the spring, beginning March 31. Four programs will be given, featuring Paul Callaway, the Peabody Chorus, and the Peabody Madrigal Group. Individual soloists will include Agi Jambor, William Kroll, Britton Johnson. The choral groups will be directed by Ifor Jones.

The Pennsylvania Academy of the Fine Arts inaugurated a series of five chamber-music concerts and one lieder recital on Oct. 29 with a program by Jacob Krachmalnick, violinist, and Vladimir Sokoloff, pianist, arranger of the series. Five of the events are being underwritten by the Music Performance Trust Fund, with the cooperation of Local 77, AF of M.

The Indiana University Orchestra and Singers will set out on a fall tour on Nov. 20, in Indianapolis, to run through Dec. 3. The student groups will be heard at Carnegie Hall on Nov. 28. W. C. Bain will direct the singers, and Frank St. Leger the orchestra.

Baroque music will be featured during the University of Texas' thirteenth annual Fine Arts Festival, Nov. 14 to 21. Concerts by the San Antonio Symphony, under Victor Alessandro, and a number of the university's student ensembles and faculty artists will participate.

Cornell University has appointed Karel Husa, 33-year-old European composer, to the faculty of its music department. Mr. Husa received the Prix Lili Boulanger in 1949 and the Prague Academy of Arts prize for his Sinfonietta in 1948.

The New England Conservatory of Music has made the following new appointments to its faculty for 1954-55: Everett Firth, in percussion and timpani; Roland Nadeau, in theory and piano; and Felix A. Viscuglia, in clarinet. . . New courses at the conservatory this year include a course in music therapy under the direction of Arthur Flagler Fultz; a course in Gregorian chant, as authorized by the Gregorian Institute in Paris; and a preparatory department under the direction of Chester W. Williams, dean of the school.

Aaron Copland spoke at Smith College on Sept. 30. His lecture, "The Composer's Experience", illustrated with recordings of his works, was the opening musical event in the college's eightieth academic year.

The Royal Conservatory of Music, Toronto, has made the following appointments to its faculty: Henri Temianka, violinist and leader of the Paganini Quartet; Harvey J. Olnick, musicologist; and Leslie Holmes, baritone.

Julian Bern, pianist, a native of Lithuania who has recently been in charge of a piano master class at the Israel Academy of Music in Tel Aviv, has been appointed to the staff of the Cornell College Conservatory of Music, Mt. Vernon, Iowa.

Frank L. Reed, of Elkhart, Ind., has been elected president of the American Music Conference, and Jack F. Feddersen, vice-president. L. P. Bull and Jay Kraus were named secretary and treasurer, respectively. Directors chosen were William Howard Beasley, Earl Campbell, N. K. Kunrmyer, and Henry Z. Steinway.

The Milwaukee Art Institute opened its fall season this year with a Music in Art exhibition, showing painting and sculpture relating to music and musicians from the eleventh to twentieth centuries. Manuscripts of Brahms and Mozart are also included.

The University of Wisconsin Band, under the direction of Raymond F. Dvorak, is making a film to commemorate the 100th anniversary this year of the birth of John Philip Sousa.

Manus Sasonkin has been appointed to the faculty of the St. Louis Institute of Music, to teach music theory in the graduate school.

Jan Mankacsy is currently teaching violin in Riverside, Calif.

Thomas Nee, assistant professor of music at Hamline University, St. Paul, Minn., has been appointed conductor of the Civic Orchestra of Minneapolis for the coming season.

Helmuth Wolfes, nationally known conductor and coach, was recently appointed music director of Karamu House in Cleveland. Puccini's "Il Tabarro", presented on Nov. 5, was Mr. Wolfes' first production in his new capacity.

The Nova Scotia Music Teachers' Association held its eighteenth annual convention in Halifax late in August. Cyril C. O'Brien, associate professor of education at Marquette University, and Mrs. Abbie Lane, acting mayor of the City of Halifax, were heard as speakers. The new president of the association is Harold Hamer, professor of music at Dalhousie University.

Miguel Bernal is the new dean of the Loyola University College of Music.

The Columbus Boychoir School has announced that the purchase of the property in Princeton, N. J., on which the school has been residing since 1950 has now been completed. It was through the co-operation of John Finley Williamson and the Westminster board of trustees that it was possible for the Boychoir School to move to Princeton from Columbus, Ohio, where it was founded in 1939. . . An all-Bach organ recital by Carl Weinrich, director of music in the Princeton University chapel, on Oct. 31, marked the first use of the extensive additions made to the Helena Woolworth McCann Memorial Organ during the past two years.

## Worcester

continued from page 5

mixed chorus. In the "Canzone del Velo", from Verdi's "Don Carlo", the same number of women's voices took part. The artist's final aria was "O don fatale" also from "Don Carlo". The delightful encore was Cherubino's aria from "The Marriage of Figaro".

Some technical difficulties, which temporarily plagued Miss Thebom's rich mezzo, disappeared in her later group. She sang, with some use of gesture, four American popular love songs with orchestra, and a fifth as encore, by Rodgers, Gershwin, Schertzing, Porter, and Romberg. The big orchestra provided luscious, nicely balanced accompaniments.

The Saturday morning concert for young people, under Mr. Smith's baton, was built on the theme "Around the World with the Dance". In this journey, the program sampled music of Dvorak, Brahms, Monti, Falla, Milhaud, Grieg, Delibes, and Vaughan Williams. The young folk were much intrigued by the ballet groups coached by Dolores Magwood. These totalled over forty local girls of teen age and less. All of the dance numbers were well rehearsed, nicely costumed and lighted.

The vocal soloist, Joan Marie Moynagh, offered a musicianly version of Mozart's "Cradle Song", then the "Cavatina" from Donizetti's "Don Pasquale", and a Western folk encore. She won and held the attention of the large and sometimes noisy audience.

On Saturday evening, the program was made up entirely of music by Rachmaninoff. His Prelude in C sharp minor was in good hands, being given the full sonority of the Philadelphia ensemble in a transcription by Lucien Caillet. The chorus, under Mr. Lee,

gave a glowing account of itself in three a cappella anthems: "O Come, Let Us Worship", "Cherubim Song", and "Laud Ye the Name of the Lord". The accuracy, tonal quality and balances were notable.

Alexander Brailowsky won applause for his reading of the Second Piano Concerto, which combined lucid interpretation and sensible use of dynamics. His playing was never submerged and never unnecessarily noisy, and was at one with the conductor and the ensemble, bringing new beauty to a well-known work. This seemed to pick up its mood where the Prelude had left off, and the epic portrayal of human struggle and its compensations was carried still further by the Second Symphony. Mr. Ormandy repeated the Wednesday encore, Mr. Smith's tranquil and noble arrangement for strings of a Bach arioso.

With finances apparently under control for this season, preliminary discussions were at once launched for the programs to be given next October.

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# Opera in the Oil Country

By MAURINE HALLIBURTON

## Tulsa, Okla.

THE Tulsa Opera, Inc., which started its life just six years ago as the Tulsa Opera Club, has completed a cycle. This fact is emphasized by the selection of "La Traviata" (the first opera to be sung by this group in 1948) as the initial production of the 1954-55 season. The choice was to show that the company had arrived at the standard that had been its goal all along.

In 1948 the Verdi opera was produced in a school auditorium with an all-amateur cast and directorial staff, and in modern dress and stage settings. This season the same work is being presented, from Nov. 4 to 6, in the Tulsa Municipal Theater, seating 2,854, with Anthony Stivanello, of New York as stage director. All the costumes and sets are being sent here from Manhattan, and the cast includes Marguerite Piazza, David Poleri and Grant Garnell, as guest artists. On April 28-30, "La Bohème" will be produced with Nadine Conner as the star. Tulsa Opera has thus taken its place as one of the major municipal organizations bringing music to the city.

In between the two "Traviata" productions came six years of hard work, with all the problems of a growing and changing organization, but always with a regular series of productions, which meant opportunity for the young singers and dancers of the area.

Light opera was decided upon for the initial seasons. Herbert's "The Red Mill" was the second production, followed by "The Chocolate Soldier", "New Moon", "Irene", "The Merry Widow", "Desert Song", "Rio Rita", and "Prince of Pilsen". After the second production, singers from the Metropolitan, the New York City Opera and other large groups were imported for the leading roles, and the operas were given in the Municipal Theater.

## National Recognition

In the fall of 1953, "Madama Butterfly" was produced with Tomiko Kanazawa, John Brownlee, Giulio Gari, Lydia Ibarondo and George Tallone in major roles. In the spring of the same year "The Bartered Bride" was given, with Eva Likova, Lorenzo Alvary, Rudolf Petrak and Mr. Tallone in the cast. Mr. Stivanello was the stage director for both operas, bringing all scenery, costumes and sets from New York. The quality of these two productions secured for Tulsa Opera, Inc., national recognition as an outstanding municipal opera.

Throughout the six years, Gerald Whitney, head of the music education department of the Tulsa public schools, has been music director and conductor. Marguerite Bailey has been choreographer for the last three operas.

The company has never lost sight of its purpose to give young artists of the three-state area, Oklahoma, Arkansas and Missouri, an opportunity to develop their talents. Scholarships are provided for deserving singers and dancers. The training received and the experience acquired in working with, and studying the techniques of, the operatic artists imported for the leading roles are invaluable to amateurs, who would not otherwise have this opportunity.

Back of the organization, and a tower of strength in its success, is Maud Lorton Myers, publisher and chairman of the board of the Tulsa Daily World. She is honorary life

member and president of the board of Tulsa Opera, Inc., an organization which was her idea in the beginning. She has done much toward financing it, and has supplied some of the scholarships, but her greatest service has been to keep it firmly on its path to become a municipal opera comparable to those of St. Louis and Kansas City.

David R. Milsten is president and legal adviser. An efficient corps of civic-minded men and women has served faithfully and successfully in promoting ticket sales, staffing the box office, and doing organizational work.

## BOOKS

### Famous Opera Book Brought Up to Date

KOBBE'S COMPLETE OPERA BOOK. Edited and revised by the Earl of Harewood. New York: Putnam. 1262 pp. \$10.00.

One of the most literate books of opera plots, and certainly the fattest, is this Kobbé compendium, which has been a standard work in its field for a generation and has now been re-edited and brought up to date by the Earl of Harewood, British opera enthusiast, publisher of the magazine *Opera*, in London, and member of the administrative staff of Covent Garden. The original editor, Gustave Kobbé, music critic for the old *New York Herald*, was killed while operating his sailboat on Long Island Sound one summer day in 1918. Struck by a seaplane coming in for a landing, Kobbé had the distinction of being among the earliest of aviation's inadvertent casualties. He never saw his book completed and published.

Lord Harewood has added some new operas and dropped others, in deference to contemporary interests, and ended with 237 going-concerns "that seemed likely to be seen by English-speaking audiences during, say, the next ten or fifteen years". The only comparable book I know is Charles Annesley's "The Standard Opera Glass", but that contains a mere 155 plots and none of the pertinent musical illustrations and the fine black-and-white pictures provided by Harewood. The pictures are mainly recent-contemporary, from today's leading opera theaters, and include characterizations mostly by singers who are still alive.

Two particularly valuable features are the running accounts of the music that accompany the stories and the historical data about the premieres and early performances of each work. A usable and readable tome.

—R. E.

### German Biographical Dictionary Appears in New Edition

KURSCHNERS DEUTSCHER MUSIKER-KALENDER 1954. Edited by Hedwig and E. H. Mueller von Asow. Berlin: Walter de Gruyter & Co. 850 pages.

The Kürschners Musiker-Kalender is issued as the second edition of the well-known and useful Deutschen Musiker-Lexikons, published in 1929 and discontinued shortly thereafter. Its particular value lies in the biographies of more than 1,500 musicians and scholars added since the pre-war edition, a sort of "Who's Who" of music in Europe, listing about 4,500 names. A list of those who have died during the 25-year interim is appended.

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### Vienna Academy Chorus

Personnel of 25 Prof. Ferdinand Grossman, Conductor  
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Personal Direction: Coppicus, Schang & Brown Dr. F. Wasner, Conductor

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### The Carolers

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### The Angelaires

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EUGENE  
**List**  
Pianist

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**London**  
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LOIS  
**Marshall**  
Soprano

MILDRED  
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Pianist

CARROLL  
**Glenn**  
Violinist

SZYMON  
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SASCHA  
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Pianist

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Baritone

NADINE  
**Conner**  
Soprano

JON  
**Crain**  
Tenor

LISA  
**Della Casa**  
Soprano

IGOR  
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Baritone

WITOLD  
**Malcuzyński**  
Pianist

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Soprano

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Violinist

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